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PRODUCING PAGEANTS

By

ESTHER WILLARD BATES



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Art of producing pageants

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**THE ART OF
PRODUCING
PAGEANTS**

The Art of Producing Pageants

By
ESTHER WILLARD BATES



BOSTON
WALTER H. BAKER COMPANY

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PREFACE

THIS book has been designed to be used as a handbook for those who are just beginning the art of pageantry, and as a textbook in those schools and colleges which are fitting students for any of the various forms of civic, social, or religious service. It is purposely made elementary, but an effort has been made to emphasize the continuous training and study along many lines which should be followed in order that amateur productions may move steadily in the direction of professional ones.

To the American Pageant Association for permission to quote from its bulletins, and especially to Miss Virginia Tanner for her article on The Dance in Pageantry, the gratitude of the writer is here recorded.



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The Art of Producing Pageants

I

DEFINITIONS

'A PAGEANT is generally assumed to be some sort of a dramatic production on a large scale, differentiated from a play by the large number of participants, by a general looseness of structure and vagueness of underlying idea, and by the absence of plot, as that word is generally understood. It has, however, some fundamental principles, formulated by persons who have distinguished themselves in the art. The American Pageant Association has made an effort in one of its bulletins to discriminate and define as follows:

1. "A pageant is the drama of the history and life of a community. As such, its interest is based upon community character-development. It may be given complete dramatic and realistic presentation, with added symbolic interludes or dances; and it is generally divided into a series of related scenes or episodes instead of acts.

"There are two principal types of pageants: (a) The historical pageant, having either a local or national

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appeal. (b) The pageant based upon developing either historically, realistically, or symbolically, a social, religious, or civic ideal."

Professor George Pierce Baker calls pageantry "a free dramatic form which teaches, though not abstractly, by stimulating local pride for that in the past which makes the best incentive to future civic endeavor and accomplishment. Already in communities where it has been tried, it has quickened patriotism, strengthened civic pride, and stimulated or revealed latent artistic powers." Elsewhere he says, "A pageant is built on a theme rather than a plot."

Louis Napoleon Parker, the so-called father of modern pageantry, defines the new form of art as "the representation of the history of the town, in dramatic form, from the earliest period to some later point, forming a fitting climax. This is set forth in verse and prose of the most direct sort, and is embellished with choruses, songs, dances, marches, and every legitimate spectacular adjunct. It is acted in some beautiful, historical spot, which is left without any artificial embellishment whatever. It is acted by the citizens of the towns themselves, their wives, their children, and their friends . . . in a spirit of simplicity and reverence, and the audience must bring the same spirit in watching its progress. . . . It is an act of local patriotism, and out of local patriotism grows that wider patriotism which binds the people of one country together. I cannot conceive a pageant except as an incident in a great act of praise and thanksgiving." Five years later Mr. Parker said, "A pageant is part of

a festival of thanksgiving to Almighty God for the past glory of a city and for its present prosperity. Such an interpretation removes the whole thing at once to a high plane and out of the atmosphere of the mere spectacular entertainment. The actual pageant should be opened and closed by great commemorative services on the previous and concluding Sundays in all places of worship."

Francis Howard Williams, in speaking of a pageant as a form of dramatic literature, says, "Drama is action. The spoken word is not an integral part, but an accessory of drama. Hence only so much dialogue as is necessary to an adequate presentation should be permitted; and in the last analysis, pantomime is the purest form of drama. . . .

"The very fact that the modern pageant celebrates the progress of a people upward and onward, demands that the treatment be hopeful, optimistic, joyful. . . .
The literature of the pageant must be something wholly apart from either comedy or tragedy.

"It is therefore to the melodrama in its true and higher meaning, that we must look for our model on considering the pageant as a form of dramatic literature. A melodrama is a dramatic work wherein music is used to heighten the emotional effects of action and to support declamation. In its higher form it is emotion interpreted rhythmically by means of movement and dramatic poetry, and reinforced by music. Its strongest appeal was originally to the melodic sense, but in the course of evolution it has sought to heighten effect through increasing intensity of color schemes and real-

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istic assaults upon every avenue of approach to the emotional nature of an audience. . . . It runs the gamut of human feeling and finds its goal in the . . . progressive development of events.

“The open-air pageant gives perspective without violent foreshortenings, especially of a vertical perspective wherein the eye of the beholder may follow up to the very sky. It affords absolute depth of scene with its accompanying atmospheric variations; it admits of entrances and exits unhampered by any rectangular lines; it necessitates the normal relationship of light and shadow, and while it dissipates the sound of spoken words, it gives to recitative, and even to dialogue, a certain resonance greatly to be desired.”

All these foregoing definitions, while inspiring in their idealism and enthusiastic praise of the pageant, are found to be vague when the prospective author and producer goes to them for explicit help in an immediate problem. There are two more definitions still to be given, the first of which may well be taken for an absolute basis by an author who must work along a beaten path before blazing a trail of his own. This may be found in “The Case of American Drama” by Thomas H. Dickinson. He makes the pageant a series of episodes placed in a design, whereof the episodes, like cameos set in a necklace, carry on a series, embedded in an outer setting which connects and makes a complete work of art. He divides the pageant plot, giving a new value to the word, into two parts, the *salient plot* and the *contributory plot*. The salient plot contains the actual episodes, “the distillations of the spirit of an

heroic event. Usually these are spoken; often acted in dumb show or mass action; sometimes tableaux, sometimes spectacular."

"The contributory plot, sometimes called the containing plot, comprises all the action necessary to explain and unite the main plot into a coherent whole." The contributory plot includes prologue, epilogue, Greek chorus, link passages, explanatory or narrative passages, interludes, dances, allegorical representations and symbolic forms. The entire chapter entitled *Festivals and Pageantry* in Professor Dickinson's book is one of the most stimulating and clear-cut statements of the art of pageantry that have ever been formulated. No one interested in the subject should fail to read it.

Percy Mackaye in his various books and articles has many idealistic things to say. The preface to *Caliban* is highly suggestive, and a sentence or two taken from it, and herein quoted, should be so memorized and practised by the pageant author or producer that it becomes an instinctive ideal constantly making an impress upon the finished work.

These are the sentences: "Synchronous with every speech should occur in production effects of pantomime, lighting, music, and movement, with due proportion and emphasis. (The pageant should be) not a structure simply of written words, but a structure really of potential, interrelated pantomime, music, dance, lighting, acting, song both chorus and lyrical, scene values, stage management, and spoken words."

The great value of the foregoing rules lies not only in the general summing up of all the qualities of good

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pageantry, but in the two words, *synchronous* and *interrelated*. These are the qualities that keep the pageant from dragging and the interest of the spectators keen and alert. No interminable dialogue without pantomime and shifting groups, no far-away approach of pageanters without music and changing colors, no tableaux without moving lights and shadows, and dawn-light turning into rose and gold. In other words, prodigality of all the riches of all the arts to compensate for the limitations which the best amateur production can never wholly escape.

There remain other forms of community drama to be defined. The processional type has its advocates who base their preference on the fact that all pageants began with the processional, first of church ceremonial, later of wagons and travelling stages. The processional type of pageant may possibly reach a far greater number of people than can the dramatic pageant. On the other hand, the early pageant car became the stage, and then as a stage served as a platform, at various stations for a text to be enacted thereupon. Courtyards and balconies which housed the spectators who heard and beheld the acted text, had their architectural influence on the first theatre. So the processional ever tends toward static drama.

The other forms of community drama are thus defined by the American Pageant Association.

“The Masque: a dramatic play based upon the expression of an ideal. It is generally symbolic in character, and dramatic or pantomimic dances may be naturally incorporated as integral elements in its dra-

matic progression. The Masque or Allegory deals with a great and widely appealing idealistic subject, and is generally in construction confined within the limits of a conventional dramatic outline or plot.

“The Festival: a folk or community celebration, not necessarily dramatically formulated. It generally has some recurring or annual relation to community life, permitting of a freely spontaneous and individual expression of faith on the part of public or participants. The participation of the audience in some part of the ritual is most desirable.

“A Fête is an even less formal celebration type than the festival; possibly consisting largely of unrelated dances; perhaps only an open-air decorated gathering, with an unrelated program of events, giving an opportunity for social festivities and intercourse.

“A Processional is a form of celebration based on the parade type that, passing beyond mere march figures or float tableaux, may be developed to partake of the dramatic or symbolic character in action, as well as express in a clear, related, and logical fashion the progress of an industry, or the history of an organization or community. In this event, it might readily become a vital modern revival of the old pilgrimage-procession type.

“The Parade is an ordinary march past or procession, entirely lacking in all idealistic elements and all sense of movement other than the purely mechanical one of progress. Often incorporated into the pageant as a part of the final episode or tableaux,—but not properly to be termed a pageant when employed only by itself.”

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Summing up these definitions we find:

That there is a definite form, whereby a series of related episodes called the salient plot is embedded in a design of choruses, or prologues or developed allegory known as the contributory plot.

That this form treats of civic, social, historic, and religious subject matter.

That there should be a theme of which the chief characteristic is clarity, and the second, nobility.

That communal consciousness, either civic, fraternal, social, or religious, marks its inception, development and accomplishment.

That the masque, festival, fête, processional, and parade partake of or contribute to a portion of its content.

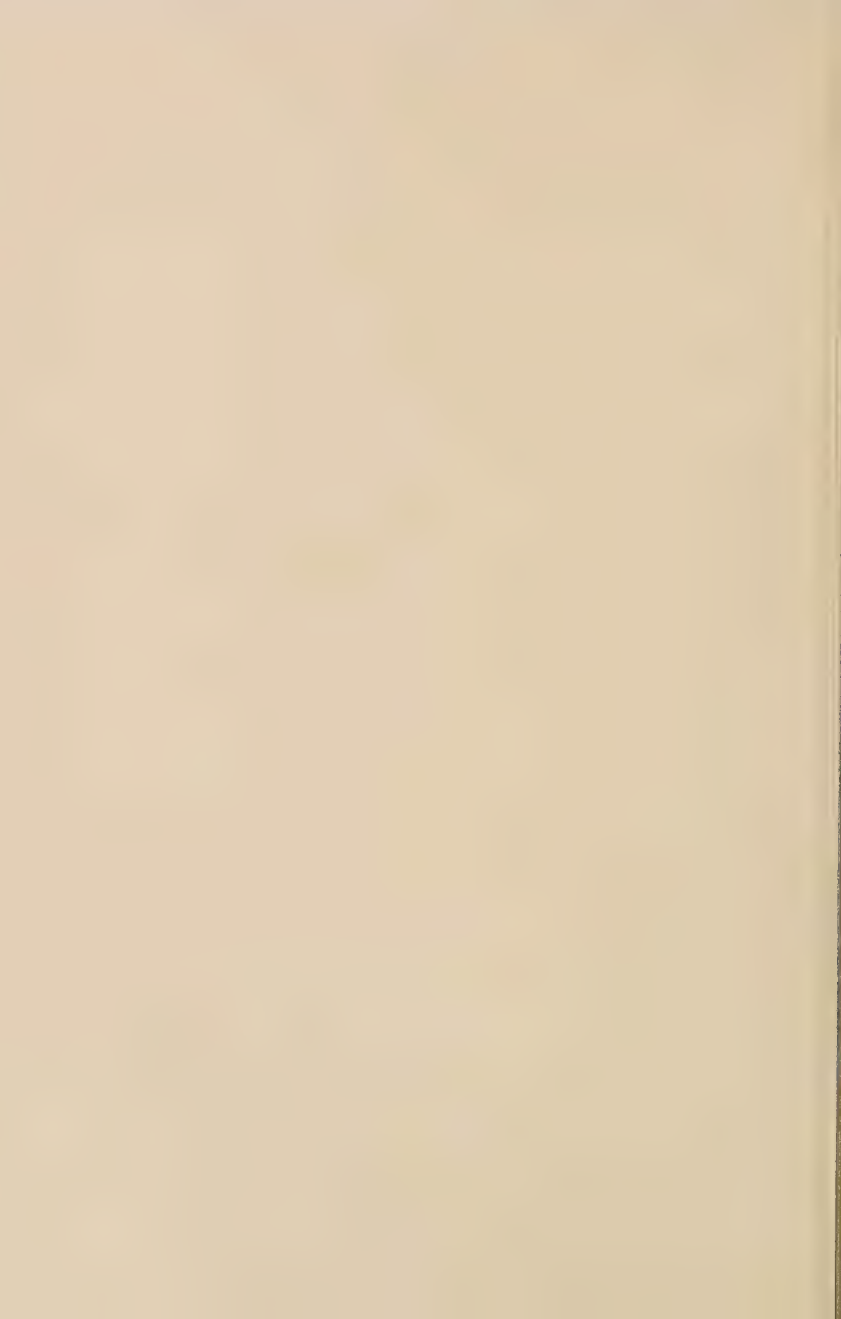
That a wealth of all forms of art should contribute to it, and that such forms be "synchronous and inter-related" whenever such combinations serve to enrich the content without confusing or clogging it.



Suckajewit, "The Bird Woman" in "Lewis & Clark" episode
of the Pioneer Pageant, "How The West Was Won."

Walla-Walla, Washington, 1923-1924. Author,

Dr. S. B. L. Penrose, Collaborator, and



II

OUTDOOR SITES AND INDOOR SETTINGS

IN England Louis N. Parker always insisted on finding the centre of historical interest in a town and making that the site of his pageant. He had, however, a community that, geographically speaking, had suffered little change in a thousand years, and great parks owned by descendants of makers of history and filled with places rich in association. There were charming old Abbey courtyards and thousands of acres of century-old lawns. But even with these advantages Mr. Parker rejected some thirty to fifty towns that asked him to produce their pageants, because they did not afford suitable or picturesque sites.

We, on the other hand, can rarely use the actual location of our great events,—that is, the exact spot whereon a man stood and spoke or was shot down. We can only take the town, and find some acreage that will lend itself to dramatic production, or that can be made to do so by not too extensive landscaping, or, if the affair is indoors, we look about for an auditorium with a sufficiently large stage or platform, or else an arena with a central floor space surrounded by rising tiers of seats. The estimated attendance has much to do with choosing an indoor or outdoor site, though limited seating capacity may be met by increasing the number of performances. Here, too, is a difficulty, for amateurs not paid for their time are apt to drop out,

through indifference, or what is more likely to be the case, through actual demands of their wage-earning life.

As a general thing, a pageant ought to have a restricted audience. Ten thousand spectators at a sitting should be the maximum, and this prevents any especially delicate or individual action from getting across; in fact so large an audience requires a spectacle rather than a pageant. Five thousand is much better, and two thousand only for each performance is an audience which provides no restriction as to method of treatment. For such an audience a pageant may be written in as fine a texture as that of the play, or else it may be done with the sweeping strokes of a large masque.

The Outdoor Stage.

It has really no boundaries, but it may have lines of demarcation. The sky, the horizon, the surrounding country, are all felt, even if there has been an effort to screen and centralize and focus the attention upon a certain plot. The Greeks with their outdoor stages were not concerned with the values of the surrounding country, and often shut out the view with a high wall as background. Possibly they wanted no white-capped, sea-blue vision of the Ægean to take the attention of the audience from Agamemnon or Medea.

We, on the other hand, feel that nature is contributing values of her own in the shade thrown by trees and moving clouds, the varying outline of the hills through haze and cloud and sunshine. We feel that the obbli-

gato of murmuring pines or cicadæ adds to the beauty of our music. "Nature makes no mistakes," says Dickinson. "Chameleon-like, she adapts herself to the action. Even the falling stars seem to be exquisitely timed. . . . The director of a play in the open air has the delightful sense of working with powers beyond himself that will bring forth beauties better than his thought. The surprises and discoveries of the art are a part of its rich compensation. For the open air remains one of the unspoiled mediums of dramatic art."

The famous outdoor stages are many. That of the Bohemian Club is the most unique, consisting of rising stages, one after another, in a single vista of redwoods, so that at times the audience has the illusion that the actors are moving about in the airy realms of space. They appear from on high, they meet you at the foot of the stage, they reappear overhead, all as if the pathways of the air were their natural habitat.

The Greek stage at Berkeley is built on purely Greek lines, hard classic lines. The stage is elevated, the audience brought close to it, and the incline of the seats raised. The stage is wide and shallow, being twenty-eight feet deep, one hundred and thirty-three feet long, and five feet high, adapted best of all to pantomime, frieze movement, choruses, on the one hand, and powerful dramatic action, on the other, limited to a small cast. No change of setting can be arranged, no curtains used, no scenery brought through the doors.

The St. Louis Masque has an artificial stage built upon piles over an inland lake, and the ribbon of water between it and the audience was used not only for marine

action but served as a sounding board. The Lexington Pageant also had a lagoon, almost crescent shaped, between the stage and the audience, and back of it swung a very slightly rising greensward, into which remote country roads opened, and back and side of which rose trees in masses. Houses essential to the action of the pageant were placed at slight angles to the focus.

The pageant stage at Peterborough is small, intimate, and yet very impressive. An amphitheatre of cement seats accommodates two thousand. Back of these and side of these rise pine trees. The stage, once square, has, by the growth of pines which have crept in like wings on either side, a slight irregularity of contour very beautiful to look at, and intriguing to the director who is devising his groupings and movements. A strip of sand close to the lowest central seats provides for a slightly lowered pit for the orchestra, and the background is a strip of young pines thick and vigorous and now grown to a height of ten feet. Back of these the ground slopes deeply down, so that tents and dressing-rooms and grouped actors are completely hidden. They may approach at either side and in front or in back of the piney wings.

The greatest beauty of this stage is the rising hill lines, one above the other, deepening in violets and shadowy blues until Monadnock lifts nobly above them all, ultimate in outline and color. The acoustics, too, are perfect, for the cathedral pines afford a channel for the sounds.

The vertical perspective that rises instinctively to

the open sky and the utter depth of the farthest horizon has its effect upon the colors of the stage, as well as does brilliant sunlight, and while the auditory quality is diffused, yet it has a curious attribute wholly foreign to the tones of the human voice indoors. Perhaps it is the absence of the wall echoes, perhaps the slight scuffling and shifting of the audience being also lost or distant is the reason; but outdoor diction has a beauty of its own.

There are and have been pageant stages of great length as compared with their depth, and an equally long row of seats running parallel. This allows a certain dramatic construction such as was found in the theatre of Voltaire's time, when various portions of the stage formed a fitting background for acts of differing time and location. The same device is followed at Oberammergau, and differing sectors are used for different parts of the Passion Play. This is an archaic device, and unless an unusual pageant under unusual circumstances were required, it is emphatically not to be recommended. Focus and centralization, as we shall see later, are points too valuable to be lost.

In choosing your pageant ground, take a motor and go to every available spot, looking for natural amphitheatres, for the cost of erecting a grand stand is great, and much money is saved by finding a slope of ground where the carpentry of putting up rough seats is limited to placing them directly on the ground. A level field, with water either back or front of it, is the other desideratum. The lagoon can be spared, of course, but it is a great addition to the beauty of the scene, and if

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between audience and actors, a great help to acoustics, for water carries sound.

A hillside in the back is also lovely, and if not too remote, also is an aid to acoustics. So are enclosing trees. Dwelling houses too near and too obviously visible are most objectionable, especially if they are modern and have not yet been made by time a part of their surroundings.

Its accessibility is important, because there are even yet left a few people on earth without a motor, and transportation not only for the audience, but for the rehearsing actors, must be easy and inexpensive. A mile or so of bad road will actually affect the attendance, because motorists will avoid it. If it is too near trolley and bus lines, their noise must be taken into consideration, though usually the city fathers will considerately close neighboring streets to traffic, and require a detour during the actual hours of performance. Then if the grounds are also some rods from any street, the distance will help the illusion of the varying times and places of the episodes.

The two dimensions of depth and breadth will be determined by the size and scope of the pageant, and its relation to the placing of the spectators. It must not be so large that the smallest acting group is dwarfed by it, or so small that the largest group cannot be well-placed and distributed.

The third dimension, that of height, is greatly to be desired, because it is not common, and because it can add infinite variety to the grouping. Reference has been made to the third dimension in the Bohemian High

Jinks Theatre. It may have a set of different planes or levels rising one above the other, in back, or on both sides. Even if there is a rise on one side, it should be utilized, if possible. In one festival given on a beautiful New York State private estate, a group of Robin Hood revellers came down a distant hillroad far away, drawing the attention of the audience to their movement by the use of trumpets. With scarlet feathers, and Maid Marian all in red, they took the eye.

The ground once decided upon, it may be divided, if the text requires, into a fore stage, down front, fairly near the audience, for the more intimate, or more highly realistic episodes. A secondary stage may enclose this or flank it, and be used for mass formations. One of these stages may be reserved exclusively for the salient plot, and one for the contributory plot, but the latter being the illusive, imaginative, and poetic portion, in most cases it would be well to have it the more remote.

The outlying grounds are then open for any imaginative interpretation which author or producer may give. Trees may reveal dryads or skulking Indians, fauns or soldiery, stone walls may be boundary lines for approaches, rivers for every floating vessel ever devised, and even for swimmers, provided they are integral parts of either plot. But distant approaches are enchanting to the eye, as the perspective changes and the colors change under atmospheric distances and nearnesses. Every possible one should be used, and the quality of unexpectedness fostered in their using. Not only in entrances are they beautiful but they provide most beautiful and illusive exits.

The ideal is to have the sun in back of the audience and facing the actors, who do not remain in its glare, and who do not have to stare into it, as do the spectators. On the other hand, a sunset and twilight with the colors of the afterglow, are very beautiful for the audience to witness, if their eyes have not been too strained beforehand. The prevailing wind for the season of the pageant should blow from actors to audience, though a windless day is certainly to be hoped for.

Acoustics seem to be a mystery. They can be determined by the simple process of trying out the place carefully. The director will stand where the spectators are to be, and his assistant will walk over the grounds, pausing from time to time in front, in back, on either side, and speak normally, then recite, and certain places will be found to carry the voice better than others. Important spoken passages can be so arranged as to be heard from these spots. The midspace where the voice is best rendered is also determined. Unexpected results often follow this experimentation.

The landscaping is first the adaptation of trees and shrubs already growing, and the slopes and contours as they stand. If much change is needed, the ground must be prepared at least six months beforehand, and preferably a year. Rehearsing is very hard on a new lawn, and greensward must get its growth. A field or pasture never before used is too stubbly for much dancing. I have never known of any case where mowing and rolling it made it available for dancing, though persons have wisely said that pasturing a flock of sheep will so reduce the grass to its lowest dimension that it can then

be flooded, and rolled, and cut alternately, and made usable. But this I submit only as hearsay.

Young trees can be set out, and so can shrubs to afford outlines, entrances and exits. Evergreens can be cut like Christmas trees and simply stuck in the ground. Unsightly places can be hid with the popular device of chicken wire which has fir and hemlock woven thickly through it, and a scattering of little trees to break the straight line effect. Balance or symmetry, as will be seen in the chapter on Grouping, are to be the principles of simple landscaping.

Entrances and exits, besides those distant ones earlier spoken of, should be screened, where the entrance is a dramatic one and one of which a long approach would destroy the value. Trees, shrubs, and hedges may be used for these. The greater the variety of entrances used, the more surprises for the audience. Indian approaches, and in fact, any unseen gradual approach may be worked out, and the tiny trails for each actor blazed for them to follow. The sudden appearance of Roderick Dhu's men is a hint for the pageant master. Variety of width as well as variety of direction is to be sought.

In the rear or to one side, or in any place where the gathering actors will not be seen by the audience, should be sufficient space for dressing-rooms, make-up rooms for men and women, property tents, and gathering spaces from which the actors can be called. All such locations should be connected by telephone with the pageant master's headquarters.

Sanitary toilets for men and women at suitable places,

and the paths thereto clearly marked are a necessity. So also is a Red Cross tent with a nurse and a doctor within call. Rarely are two thousand people together on a hot day without some minor casualty.

The parking space must be near enough to keep the motorists from being irritable, and far enough away so that those who wish to leave early without being obliged to trail each other, will at least not drown out all concluding words by starting their cars. Plenty of room, and a liberal estimate of the number of cars is better than turning the last fifty motors away.

The seats are the largest problem. Excellent pageants have been given where the audience was furnished with matting, or expected simply to sit upon the ground. But unless this is a precedent, it were better to have numbered and assigned seats. If they are built, the expense is one of the largest items of the whole affair, even though rough planking is rudely marked off by strips of paint fifteen inches apart, and the seat number stencilled thereon. All the local builders should be asked to give estimates on the seating, and the contract awarded by the committee. If the rise of seats is fairly high, the construction is much more costly, and careful inspection by the building commissioners is necessary to ensure against collapse. Crawford and Beegle say that "circus seats which can be quickly set up and taken down can be hired, and in the majority of cases, offer the best solution from a financial standpoint."

Occasionally the pageant marks an epoch in a town, and the grounds are so laid out that thereafter they become part of the community's playground. In that

case a permanent structure, designed by an architect and built to endure, is a wonderful asset. But the cost of it will eat up much more than the entire appropriation for the entire production, and it must be clearly understood that it is not included in the pageant budget. Public-spirited pageant masters who have warmly endorsed such plans have later been reproached with "putting the town in a hole," and a vague reputation for extravagance has dogged them professionally thereafter.

In some towns portable seats may be hired from the local undertaker and can be comfortably placed on level ground, while the pageant ground for the actors must in this case be raised. Be sure that sufficient space lies between the front row of auditors and the closest approach of actors. Out of doors and in daylight illusion must be fostered. Wide aisles also are a safeguard in case of panic, and allow for handling the late rush at the beginning, and for easy exits at the end.

The question of artificial scenery is treated differently by different producers. Certainly houses were used in the Lexington Pageant as part of the equipment for important action. A blockhouse was used by George M. P. Baird in the Pittsburgh Pageant, and a variety of structures marked the setting of Caliban. If they are portable and can be brought on and off during the darkness of an evening pageant, no objection can be made. Nor is an altar objectionable, a façade of a temple, a raised dais, or any object that is not out of key with such portions of the text that do not deal with it.

One of the American Pageant Association bulletins

suggests, "There is nothing to conflict with a natural background in a royal palanquin wheeled into place as part of a royal progress. An interior scene can be suggested by attendants in costume bringing in a length of tapestry and upholding it as a background behind a dais location, or by strips of carpet unrolled by costumed attendants in front of a royal entrance, finally grouping the strips so as to form a square,—so long as the whole ceremony of unrolling and placing the material is arranged as part of the action." The property man in *Yellow Jacket* proved how interesting minor preparatory action could be made.

The director out of doors may be behind scenes, directing with his telephone, or by a signal code. He may be right in front close to the orchestra and direct with buzzers underneath his chair, though this method can rarely be conducted so quietly that the first two or three rows are not aware. Small pageants,—and this is best of all,—may be so organized and the work distributed that, once begun, the master may go to the back of hall or grand stand and study his production from the midst of the spectators, and thus correct every faulty detail by the next performance.

Louis N. Parker erects a little pent-house with a single chair in it and a table in front of it. Fixed to the table are a dozen electric bells, which ring in each of the twelve entrances erected at different parts of the lawn which does duty for the stage. The different characters and all the processions appear from these entrances. Everything is timed with the utmost accuracy in order that the actors may be in their places at the exact mo-

ment. From this coign of vantage he can not only see but can also hear everything that goes on. The bell on the table also very softly rings, so softly that it is unheard by the audience, but tells the director that the entrance bell has rung. He communicates with the orchestral leader by means of a speaking tube.

Dickinson's rules for an open air stage are (1) that it should be the product of its environment, both as to society and as to natural surroundings, (2) that the stage should be so manipulated that it will be subordinate and not superior to the interest of the action, (3) that there should be a maximum sense of the open air, (4) that the background should be sufficiently flexible and enigmatical to serve the diverse purposes of illusion, (5) that the background should be sufficiently appropriate to express the national and provincial background of the environment.

The last things to be considered are the limitations of the open air stage. There is a loss of the sense of intimacy, there cannot be the absolute absorption in the actual movement of the drama where no walls nor proscenium arch define the situation, emotions depicted cannot be so intimate nor agonizing, and there is no curtain to fall on a tremendous climax, except at night when a sudden shutting off of lights marks a break. Little decoration can be contrived, and that usually of nature's products alone.

But the gains are the widening of the spirit, a refreshing enthusiasm, and the depth and breadth of great effects impossible elsewhere. "The large mass, the broad sweep, the big spirit, and the shifting lines

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and colors are the things that count," says Sheldon Cheney.

Summing up, the considerations that determine the choice of the outdoor stage are (1) the size of the audience in relation to the size of the acting space. The beginning producer had best play to but two thousand people at a time on an acting space not larger than two hundred feet in breadth to one hundred in depth, until he is used to outdoor perspectives. This does not include entrance or exit space. (2) The natural amphitheatre is to be sought. (3) Water preferably between audience and actors, but either in back or at the side, is greatly to be desired. (4) Acoustics can only be determined by personal experimentation. (5) Accessibility by train, trolley, or on foot is necessary. Motor accessibility is not enough, because rehearsing has to be considered. (6) Three dimensions may be defined, a fore stage, a larger stage, and the sweep of all background. (7) Landscaping, if at all elaborate, needs a year's time. (8) Entrances and exits of all distances and from all angles furnish beauty, illusion, variety, and novelty. (9) Parking spaces, dressing-rooms, and gathering places are to be comfortable and adequate. (10) Seats, if built, should be the first financial consideration, and if possible, they should be hired. Of course the sale of second-hand lumber will somewhat decrease the initial estimate. (11) Artificial scenery, unless of the portable variety, is to be avoided. (12) Provisions for noiseless and instant and complete communication between the master and his episode chairmen should be provided. (13) The limitations and the

gains of outdoor staging should be kept in mind and brought into collaboration with the writing of the text and the producing of it.

Indoor Settings.

The indoor pageant presupposes either a platform which the audience faces, or a central open space around which the audience sits, as in an arena. Both offer very interesting possibilities.

The platform should be used without limiting its floor space, if possible, since pageantry demands large groups. Curtains in back add to its apparent depth, provided they are in neutral colors. Curtains at either side may add to the frame of the picture and serve to disguise entrances, which are, so often in the case of platforms, merely doorways admitting from some small anteroom where usually the evening's lecturer is cooped.

Altars, pylons, arches, screens, are also legitimate additions to a pageant-platform equipment, but these belong to the art of stage setting and should be assigned to a competent designer. An untrained amateur cannot realize how important the proportion of a single arch is, and it is better to do wholly without any platform accessories unless they can be properly designed.

Curtains, however, are safe, provided the color be neutral. Canton flannel is the best of inexpensive materials, though at wholesale dry-goods establishments there is sometimes obtainable a material called "misprints." This is a cotton fabric that has been run over the various color printing cylinders until it has taken so many designs of so many colors that the result is a

warm gray, variously shaded and placed by the multiple designs stamped upon the cloth. It is deep in quality and very interesting, though sleazy in actual substance. Sateen is another satisfactory fabric, and dyed unbleached cotton is practically indestructible, though it does not hang so well, or take the light as do the others, since sateen reflects light, and canton flannel so absorbs it as to give a velvety depth. The cotton takes light a bit garishly. Silk is a reflector, wool a softener, and cotton an absorber of light. For permanent curtains rep, denim and of course velveteen are satisfactory. So are poplin and monkscloth. Burlap is too heavy to hang in graceful folds and does not take light well. In one locality sateen can be bought at fifty-five cents a yard, poplin at one dollar and monkscloth at two dollars. These are wholesale prices. Expensive curtains can be rented out until their initial cost is paid for. A set of curtains whose initial cost is \$100 ought to rent for \$10 each time, and more expensive curtains at a proportionately greater sum.

The fireproofing of cotton and woolen deadens their tones, but no process affects silks as a reflector of light, and no other material takes a dye so beautifully. Usually it is thin and needs backing, for silk heavy enough to be useful would be excessively expensive, but a lined silk curtain may have for its visible fabric a fairly thin piece of goods. Its use adds greatly to the cost, but its quality is unsurpassed for beauty of light and shade and lustre.

The best of all neutral colors in the opinion of the writer is a rather light gray-green. After that come



Scene from "Flight of Families" in "Pageant of Saratoga" — New York State 150th Anniversary
Surrender of Burgoyne — Saratoga Battlefield 1927. Author — Josephine Wilhelm Wickser
Collaborator and Director — Percy Jewett Burrell



gray, olive-green, gray-blue, and grayish-violet. Too dark a color depresses; too light a color takes from the dignity of the performance and affords a poor background for costumes.

These curtains can be tacked in folds against the back wall, provided the walls are not plaster and the janitor does not object! A much better plan is to hang them. They can be strung on wires, but wires in most cases sag. The best plan of all is to have them on large rings, and the rings run on lead piping. Any good plumber, given a working drawing and dimensions, will make you a set of standards on which to run your curtains. If the platform ceiling is not too high, these standards can be made portable, and rented out, so that their initial cost is finally cancelled. The various magazines dealing with the theatres carry advertisements of firms which make and sell the whole equipment, curtains and frames to hang them on. These firms vary greatly in the comparative prices which they ask, so it will be to the advantage of the pageant master to get and compare their price lists, together with those of the scenic artists in his own town, and the bid that a local plumber will make.

Other backgrounds are those of greenery, and of screens and flat drapes. The everlasting chicken-wire interwoven with twigs of fir and flanked with trees is one that any amateur can handle, and is always effective, provided the subject matter of the pageant is suited to such a setting. The screens should be flat and close to the back wall. Beaver board, compo board, and cello tex are all strong, substantial, easily cut and painted.

Cello tex especially comes in a very good neutral color that can sometimes be used without being painted. They come in sheets, several feet in width, and are sold at so much the foot by the larger hardware stores.

The flat drapes are least desirable of any of the above devices in the writer's opinion, since they can rarely be hung so as to present a smooth surface. If they are used, and can be flanked with draped curtains, and the designs painted on them are of unusual beauty, sometimes the effect is very desirable. One designer had two such curtains which he used in his pageants, one an adaptation of a gnarled tree out of fairy land which spread its interlacing boughs over the greater portion of the background of a small stage, and the other the conventionalized acanthus tree, or the tree of life, done in pure gold on a background of violet.

The background considered, what about the stage itself? The first thing to remember is that three dimensions are much more beautiful and interesting than two. So, whatever is added by way of platforms, "rises," portable staircases, daises, throne elevations, and pedestals, enriches the possibilities of the grouping when the pageant goes into rehearsal. Although symmetry leads to monotony when carried to extreme, symmetry is necessary in setting a pageant stage. Balance is less formal, and is obtained by shifting groups, but unless the pageant master knows the principles of design thoroughly, he had best stick to the perfect symmetry in the arrangement of such equipment as he uses in providing for the third dimension of height, added to the width and depth of his stage.

The various musical comedies are the best places in which to study the uses of such dimensions; and a simple initial equipment of a set of platforms which can be placed, one above the other in graded proportion, provides occasion for experimenting. Such a set, if duplicated, can be used at either side of the platform, or put end against end, and make opportunity for a small upper stage upon which four to eight people can stand, while other actors may be posed on the lower levels. A set of these are capable of as many variations as a child's building blocks. Variouslly placed at different times, variouslly painted in kalsomines that can be washed off, they will be scarcely recognizable at performance after performance as part of a familiar equipment.

The stairs which lead to the platform from the floor space where the audience sits can be utilized. If these stairs are at right angles to the platform, they are far more effective. If the actors, coming down the aisles, have their backs to the audience as they climb the stairs, the action is usually not very picturesque, unless all costumes are trailing, and even then it is nothing to be featured. People ascending and descending stairs in profile are far better.

Balconies above the platform or at either side can be used also. In one pageant, given in a church where the choir loft was directly above the chancel, the singers were a row of angels, all dressed in the reds, blues, greens, purples of the early masters, strong rich colors. However, golden halos and stoles on each singer helped to blend the strong and positive hues. This frieze

effect was the most beautiful thing in the production. Another pageant was given in a school hall, where a long balcony ran parallel to the length of the hall and at right angles to the platform. Having a level floor, it was used for revellers. The pageant was a historical one, and singers and dancers, lute players and serenaders, masqueraders and ladies and gallants, walked, or danced its length during the pageant's necessarily long entr'actes. The fault in this device was its inadequate visibility to the entire audience on the floor space, so from time to time, the singers paused, leaned over the railing, and sang again or flung confetti or indulged in badinage. These entr'actes were entirely casual in tone, and served to fill in what might have been very dull waits. Actors previously seen on this balcony later promenaded the aisles on the floor, so ultimately they were seen by everyone.

Summing up indoor settings, we find (1) that the platform's size and shape determine the setting largely, (2) that curtains make the best backgrounds, (3) that good material properly hung is the best investment, (4) that other backgrounds may be made of greenery, beaver board, or flat drapes, (5) that height, as a third dimension, is most desirable and equipment along this line should be provided for whenever possible, and (6) that the hall's regular equipment of balconies, stairs, and aisles should be used to the utmost.

III

THE PAGEANT TEXT

PROBABLY most pageants are not only written to order, but also they have to be limited to a certain assigned theme, and delivered at an appointed time. In his effort to attain literary and dramatic values the author is heavily handicapped at the start. Hence it is desirable to start as early as possible. If research is needed, a still longer period should be asked for, and if the committee can be persuaded that it will get a better piece of work by extending the time, there is a possibility of producing distinctive and artistic pageantry.

Since a pageant is more widely coöperative than any other form of drama, and the enthusiastic approval of the principal co-workers is an essential, the pageant must be written to please. A good plan is first to find out what the pageant ought to cover in regard to subject matter, and roughly map it out before doing research work, or doing too much reading. A number of volumes, a mountain of pamphlets, annual reports, minor historical data, and a watch and ward committee of persons who know their history or their propaganda, all these confuse, clog, and delay the determining of the outline of the pageants. Reading either very little or nothing at all, but talking freely with people who do know the subject is the best way of feeling the way through to the main points. In selecting these, several

aspects need to be considered: their local, historic, or propagandic significance; their value in relation to the rest of the subject matter; their relevance or irrelevance; the possibility of combining them each with the other without using too wide and sprawling a background; the possibility of depicting them on the already determined site or setting; and, last but by no means least, their dramatic values.

The author, having selected his main points with an eye not only to all of the foregoing principles, but having so combined and arranged them that they can make a progressive, dramatic series, then needs to convince his committee that selection is the first great principle, and that every detail omitted only gives greater emphasis and value to those that remain.

When he knows the exact ground that he wishes to cover, and the general lines on which each episode will be built, the research is much less extensive, and a certain clarity of outline, that now takes form in the author's mind, opens up the way for the imaginative development of the subject which is his most valuable contribution. If the research along these strictly limited lines can be assigned to other people, valuable time is thereby shifted over to the author to be devoted to developing the fullest dramatic power of his material. Distribution of labor and economy of labor in the beginning should be striven for.

With his outline and his research notes, the author prepares a scenario which gives the main theme as developed on his containing plot, and the dramatic form in which this theme will be presented. In addition, the

scenario will give the episodes with dramatis personæ, details of setting, and the dramatic action of each episode. This scenario should be read to the committee and freely discussed, and finally accepted before any other work is done on it. It is far better to read it aloud, than to submit it in writing. Probably the author will be the only person who knows where the dramatic values lie, and the only one who has a working knowledge of the stage. If he reads his work aloud, commenting and explaining, he will carry his committee along with him. If they have only his manuscript to go over, some conscientious but unlearned objector may pull the whole thing to pieces and carry the committee along with him in his course of destruction. On the other hand, often a committee can help to clarify a general theme, and give stimulating help.

When the final version of the pageant is completed, the same procedure of calling the committee and workers together and reading the text aloud should be followed. Once finally accepted and put into production, copies may be distributed, but while the creative process is going on, the author will do well not to submit written portions of the text.

Determining the Theme.

The pageant may be to commemorate an anniversary or centennial of a town, college, institution, or movement, or famous person. It may be to set forth propaganda in behalf of a cause. It may be purely patriotic, or serve the purposes of Americanization. It may be religious, and honor the church or a church holy day.

It always has a purpose. Underlying this purpose is a meaning of human significance, deep and beautiful in its relation to the human race. This meaning is the essence of the pageant. It is for the author to interpret, isolate, and define this meaning, using as a basis the trend of events which take place in the episodes of the salient plot. These illustrate some spiritual or ethical truth or quality, such as brotherhood, divine love, charity, community spirit, the fire of truth, the light of learning, the torch burning upward in the heart of man, the victories of peace.

Fortunately for the author, these qualities have taken form and substance in allegory, in symbol, and in personification. Since the pageant is built on the theory, *sight first, hearing afterwards*, the more picturesque the selected allegory and symbol, the more dramatic. In the Pageant of Urbana, Ohio, written by Alice Archer Sewall James, Light was the theme, although the pageant was historical and communal. In episodes dealing with missions, pioneers, the Revolution, the opening up of the Northwest territory, peace and war, the rush of life, the underlying idea of light was brought out with a series of allegorical inner scenes which dealt with the burning bush, with the lamps of Gideon, with the temple light of Samuel, with the angels of the Apocalypse, and so on. In the Cape Cod Pageant by William Chauncy Langdon the call of the Life Saver recurs again and again through a series of humanly realistic episodes, and the pageant ends with the Life Saver calling all the people together from wheresoever they be, out of the past, out of the present, from the

shores of Time and Eternity. In the Yale Pageant the figures from the seal, Lux and Veritas, underlay the content of the episodes and closed the production. In the St. Louis Masque the great life elements of Heat and Cold with an accompanying star course brooded upon the fortunes of those men who played the allegory. In A Pageant of Pilgrims by the writer the underlying theme was migration, and the sense of moving peoples made recurrent until the earth was circled, the wheel had come full circle, and nations clasped hands and the brotherhood of man made possible. In The Seeker by Clarice Valette McCauley is emphasized the search after God, and race by race evolves a faith from fetish worship moving upwards until the true God is found. In the Wellesley Semi-Centennial Pageant the search of the human soul after true beauty is developed through episodes dealing with arts, sciences, letters, and crafts.

Patriotic themes speak for themselves, movements and institutions have clearly defined platforms, and so do religious themes. Americanization—most difficult of all—still needs to have a creed which can be spontaneously acclaimed by our late comers.

Devising the Contributory Plot.

This theme, once determined, is the substance of the contributory plot. The simplest and laziest method is to put it into a series of prologues which will precede and explain or comment upon every episode tracing the underlying movement of the whole, and closing the pageant with a summarizing epilogue. If this is done in adequate verse, it is mildly acceptable. People will listen

patiently to twenty metrical lines, if they expect to be rewarded by dramatic action later. If the prologues are divided into question and answer and given by opposite figures in antiphon the hearers' interest is increased. If they are put in allegorical figures speaking in character, it is better yet. A group may interpret from episode to episode. Louis N. Parker used the prologue freely, counting upon a narrative chorus to tell briefly what had happened since the last episode, and what was to come, fulfilling the function of the Greek Chorus, and also suggesting the passing of time between the episodes. Characteristic of the Parkerian pageant was the constant personification of towns and cities. At his English Dover Pageant there entered in no less than forty-four American and colonial Dovers, while the Warwick Pageant had but fourteen other little Warwicks from overseas.

Other personifications used were the Thames and the Tide governing the life of man, and in the Gloucestershire Pageant, the contributory plot was carried along with a note of comedy, for the Chorus was made up of Rivers and Streams from the neighboring country, who rowed up in boats, landed at the foot of the grand stand between the episodes, and explained matters, though constantly interrupted by the little river Chelt who brawled continually.

Other figures have been Father Time, the Herald, the Voice, Everyman, Everywoman, the Questioner and the Interpreter, Understanding, the Wayfarer, the Voice from the Rock, the Changing Tide, the Torchbearer, the Alchemist, the Giver of Dreams, the Unfolder, Life

Inverting her Torch, Cahokia, the spirit of the Mound Builders, the Angel of Rest and Strength, the Angel of the Lord, the Angel of the Resurrection, the Prophet, the Daughters of Jerusalem, the two Chroniclers, the Listener, and the Summoner of the Past. And so they go. Few are freshly imaginative, and more thought should be applied to the devising of this portion of a pageant's dramatis personæ.

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Avoid the everlasting use of the phrase "the Spirit of." We have had too many such, and pageantry has suffered from programs bristling with the Spirit of Organized Labor among Women, and the Spirit of Religious Education. One might as well begin a pageant with the Spirit of Upham Four Corners. Every movement in the world has an idea behind it. This idea has an abstract quality which can be expressed by a symbol. Searching will reveal it.

Assuming that your contributory plot is to be of the nature of chorus or response, the next question is, prose or poetry? Only the author can answer that, but unless he is capable of genuine poetry, he owes it to his fellow men either to refrain and use prose, or assign, as do Mr. Parker and Professor Baker, the writing of such a portion of the pageant to a poet of recognized professional standing.

Excellent blank verse is always acceptable. So is the rhymed couplet in pentameters. One interesting variation was the use, in a historic pageant, of verse characteristic of the period of the episode which it preceded; in the early days quaint, and archaic both in diction and spelling, and steadily growing more and

more modern as the production progressed. When the rhymed couplet is used,—the rocking-horse measure,—too long a prologue begins to jog along a bit more rhythmically than the ear finds interesting. A maximum of twenty lines to a prologue is not a bad rule, and a minimum of ten lines certainly.

A variety of stanzaic forms is sometimes used, as in the Yale Pageant. If this is poetry of genuine beauty, it is most admirable, for the constant shift and change of rhythm tends to secure and hold interest. Then the verse form suitable to the succeeding episode may be used.

In another bulletin of the American Pageant Association Francis Howard Williams has some interesting things to say about the possibilities of the lyric and the ode in modern pageantry, dividing the lyric into three types, “the *elegiac*, an abstract contemplative poem usually written in alternate hexameters and pentameters; the *melic*, a song sung by a single voice, and the *choric*, a chant of many voices. . . .

“My excuse,” he goes on to say, “for seeming to dwell unduly upon the lyric is that the great value of the song (as distinguished from the choral) in pageantry, appears to me to be only partly realized. The self-centred individual reciter or singer may become a central point about which the action of the drama can revolve. The true lyric is in its entirety a single articulate utterance, which completes itself in the simple act of delivering its message. Starting then with the song as the central point or axis, we may build up the pageant, through its developing historical episodes, un-

til we achieve a dramatic work whose artistic value is as great as its historic importance. . . .

“That splendid poetic form, the *ode*, too little used in English, becomes available for the eloquent presentment of the story of the pageant. The irregular lines of the *ode*, its unlimited rhythmic scheme, peculiarly adapt it to the purposes of the composer of music who seeks to interpret the interplay of emotions, the growth of the patriotic impulse, the swelling aspirations of the characters.

“Still better than the *ode*, because still freer in movement, is the *vers libre*. . . . Superb effects are possible in the recitative in *vers libre* where, unhampered by any restriction, the passion and fervor of a great crisis may find full and large expression. It would seem that dramatic literature will have reached its maximum of development when it will express the elemental emotions rhythmically and with entire adequacy.

“Then, too, there are bits of symbolism, those delightful *entr’actes* which gleam upon the dignified historic narrative like pearls upon a thread. Why can we not use with them the untrammelled lines of chorals set to untrammelled words, like the joy of coming dawn, so fresh, so free, yet so entirely fair. Here we perhaps approach the province of the masque as a form of literary art,—but while we think of the masque as primarily lyric, we unconsciously conceive of lyricism in its wider signification.”

Free verse is found fairly often. Rhythmic prose also is used. Either is better than attempting poetry when poetry is not within the powers of the author, but

that is about all that can be said in their defence. The chief consideration is that the contributory plot should, as Dickinson has pointed out, serve "the further purpose of elevating and magnifying the action. It does this by suggesting larger meanings, the atmosphere of sentiment or heroism through which the scene can be viewed. For these purposes it can call to its aid symbolic dancing, the beauties of verse and elocution, the spiritual claims of allegory. But care must be taken to make the contributory plot truly contributory. If this action becomes more important than the salient, the whole nature of the pageant is vitiated.

"Too much care cannot be taken," he goes on to say, "to keep the two plots distinct and to subordinate the minor to the major plot. There is a growing custom among many American pageant masters to mingle in the salient plot imaginative materials which belong, if they should exist at all, in the containing plot."

There is the dance contributory plot, whereby a ballet or a dance pantomime tells the allegorical significance of the episodes. This absolutely ensures a pageant's popularity. Its difficulty lies in devising suitable dance pantomimes for each prelude, since some episodes are tragic and demand tragic introductions. Other episodes may be curiously rich in human realism, and very barren and dry when it comes to suggesting poetic or fantastic or imaginative values. A single dancer weaving her thread of fancy from episode to episode will often be more adaptable, and more in key with the whole. On the other hand, a single dancer is not impressive out of doors, nor has she dramatic power to interpret a

movement of many peoples. A central and significant figure moving among dancing groups from episode to episode, always the same herself, while the groups are always different, might well carry and translate the vital theme for which the entire pageant is written.

Another type of contributory plot provides for the placing of an inner stage whereon, between the episodes, is shown, either in dialogue, pantomime, or tableaux, the inner meaning of the episode it reveals. Such a device gives the elevation for which Professor Dickinson pleads. A typical use of it may be found in the Urbana pageant previously referred to, where a vignette in which Light played the leading part by its influence on some historic character, was the same Light by which the modern persons of the drama were led. These allegories and symbols are the chief devices by which Pageantry may be sublimated and lifted from amateurishness into the realm of art.

“Allegory is the figurative representation conveying a meaning other than, and in addition to, the literal.” Its value depends, naturally, upon the beauty of the author’s conception. It must be imaginative and at the same time clear to the average intelligence. If too obvious or trite, it lacks emotional appeal; if too involved, it will not be understood. It must be consistent throughout.

Symbolism aims to represent by concrete objects, ideas which actually can be only apprehended by the mind. The symbols can be chosen arbitrarily, or their selection governed by the association of ideas. Mediæval artists arbitrarily symbolized the church as a ship

which carries us safely over the sea of life. The symbol became a familiar one. This ship, with St. George standing at the bow, was the cover design for the program of the English Church Pageant, and in one of the interludes, the ship appeared. Other symbols representing almost every movement of the human race exist—many of them not immediately connotative to the average mind. If they are not, the introduction of them and the explanation of them to the audience must be carefully devised, and this is no easy matter.

The two tremendously emotional symbols are the cross and the flag. So potent are these that they need to be used with reverence and good taste, and they should come usually at the climax of a production.

An allegorical interlude is the sustained grouping of symbols which all unite to express a single theme. Thus the growth of a city may be symbolized by a veiled figure which gradually reveals itself. The various steps in that growth may be treated allegorically. *E. g.*, Agriculture and Industry, each a personification, bring their gifts (symbols) to the feet of the figure. Law and Order govern the movements of the gift-bringers. Architecture and her followers reveal the pillars of the temple. Brotherhood draws the groups together, and Worship lights the fire on the altar and the last veil is lifted from the City Beautiful made perfect by arts, industries and ideals.

Imagination of a peculiarly vivid, and not of a literal kind is necessary to write a successful allegory, even so simple a one as may be interpreted by a single group dance. In short, unless the pageant author is willing

to spend a great deal of time in working out his ideas in the form of allegories, he had better let the subject alone.

The musical sustaining plot should be used more frequently, especially in religious drama, because of its beauty, its emotional appeal, and its quality of haunting suggestiveness. Professor Baker in his Allegheny Pageant used an old Lutheran hymn which the audience heard sung over and over by a family of early settlers, and by that family's descendants. The memorable phrase of it, "Alone and yet not all alone,"—blended with the sense that the pageant gave of peril, of frontier, of bereavement, and of the unseen presence of God. In Professor Baker's Peterborough Pageant, which was built upon MacDowell's music and MacDowell's feeling for New England life and landscape, we find the beginning to be MacDowell's Wild Rose, with Hermann Hagedorn's words:

"Come, O sleep, come, O dreams,
Soft the gates of day close;
Sleep, my heart, sleep, dreams, sleep, my wild rose,"

and then the Dreams themselves, in slow dance and drowsy posture, come on, invoking the past, weaving the fabric of what is to ensue, and as slowly, drift off. At the end, the same song from the throat of an unseen singer floats out of the deep woods, rises, falls, and ceases on so soft a note that the ear cannot tell when the heard melody melts into the unheard.

The single musical response, iterated and reiterated, at the close of related episodes, is effective in religious

pageants. Church music is a treasury of such responses in chant, and plain song, antiphon and oratorio. In the Morgan Memorial Pageant, designed to make a definite appeal to its audiences to support the work of salvaging the flotsam and jetsam of a city slum, each episode which showed the tragedy of the poor was followed by a single voice, unseen, which sang from Gounod's *Gallia*, the words, "Is it nothing to all ye that pass by? Is it nothing?"

Such responses require very clear enunciation. Men's voices used antiphonally from opposite balconies double the value musically and dramatically. For angelic voices there is nothing so pure and celestial and unworldly as boy sopranos. In some women's voices there is too sensuous a quality, although there are flute-like sopranos which can give a heavenly note to a chant. If the purely spiritual feeling is desired, a tenor is apt to be preferable to bass or baritone.

In some of the English pageants there is only a single interlude to serve the purposes of the contributory plot and give the meaning of the whole, and a few of the American pageants have used it. If the episodes are realistic, and probably also historic, by no means allow it to be put at the beginning of the pageant. With its color, music, movement, it engages the interest promptly and holds it, where the heavier episode may not. So do not waste it on an audience freshly attentive, but wait until, a little wearied, their attention begins to flag, and then at the end, give them the thing that the average person finds most engaging.

Nor would I advise putting it in the middle, where

the pageant seems to drag like a badly hung curtain, although certain admirable English pageants have done this. At the end, or before the finale, the audience re-awakens, possibly from relief that the affair is nearly over, and then is the time to make them happiest. This is good psychology, too, for the last memory is the permanent one and the sudden glow of enthusiasm at the end will make a pageant memorable, sometimes, beyond its deserts.

A typical interlude is the Masque of the Seasons in the Scottish National Pageant. "Time leadeth in the 'Masque. He enethroneth Queen Nature, and placeth Pity and Valour on her right hand, Love and Beauty on her left. He summoneth the Seasons in due order to dance before her, and to present their gifts to Nature." At the end comes Christmas, St. George and the Dragon, with waits and jesters.

In the Oxford Pageant there was embedded in the middle of the production the Masque of the Mediæval Curriculum, which seems hardly to be a masque at all, but rather a morality. The characters are a Prælector, a Vain Student, a Wise Student, the Court of Learning, with Divinity, Medicine, Law, and in their train the Seven Arts and the Rout of Folly and Pleasure. Added to this was a secondary interlude played before Henry VIII and Wolsey, wherein a Knight (Youth), slew a Dragon (Ignorance) and freed a maiden (Knowledge). The roaring dragon was fitly slain by a goosequill.

In the Hudson Fulton Pageant Father Knickerbocker received the great powers of the earth in an interlude. The English Festival of the Empire ended with a Masque

Imperial of which the characters were the Genius of the World, the Queen Need of Knowledge, with the Queen Need of many other things, Britannia, the Lakes, Fountains, Mists, Mountains, and the Queen of Wisdom. Of these four interludes, the last comes nearest to interpreting the progress of the entire pageant. If the St. Louis Masque had been an integral part of the St. Louis Pageant, it would serve as a perfect illustration of the interpreting of a realistic text in terms of idealism.

The Salient Plot.

The number and content of the episodes is the first consideration here. An outdoor pageant ought not to last more than two hours and a half and an indoor one not more than two hours. There are no intermissions usually during which the audience can relax before renewing its attention, and there is not the constant increase of suspense which carries the plot of a play. Therefore a pageant audience tends to become fidgety a little earlier. The reason that an outdoor pageant may last longer is simply that plenty of fresh air keeps an audience from getting drowsy, or tired.

Five minutes is the shortest time that an episode may last, and fifteen to twenty is usually the longest. It makes a better design if the episodes are somewhere near the same length. A very short one after a much longer one leaves an audience unprepared for its sudden dénouement—they do not adjust themselves and therefore do not react as they should. So, even if the content of the episode does not seem at first sight to afford any

treatment which can be developed at length, a careful study of its possibilities will usually reveal dramatic material. The most marked instance of this development may be found in the episode dealing with the execution of Nathan Hale in the Yale Pageant.

The arranging of them is in most cases chronological. In anniversary and centennial observances this seems to be inevitable, and the result is occasionally a distinct falling off in interest. The history of former days abounds in the cruder dramatic qualities of warfare and revolt. History, too, tends to foreshorten as it becomes remote and the problem of selection is thereby facilitated.

But after the Spanish War what has happened except the Great War, and the issues of that are still so vigorously burning that one hardly knows from which angle to approach it, and having approached it, no absolute conclusion can yet be drawn.

To interpret the national or local movement of the country from the Civil War to the present day is a dramatic problem, especially when the author tries to be truthful, and not cater to any group of the factional folk that make up the average community. One way is to resort to genre scenes, or representations of community life in differing districts or periods. This was done in the Cape Cod Pageant with not entire success. A genre scene of a remote period has novelty, for one thing. A village green where the stocks are being occupied by an offender, where a spinning contest is going on, where the stage coach drives up, deposits a guest or two and hurries on, perchance after bringing the news

of some world import, where oxen are driven past, broadsides with the ballad of Captain Kidd are sold by a tuneful vendor, and an impromptu jig or country dance is executed, or a barn door is hastily dragged in and rival dancers dance each other down,—such a scene can be very successful, even if it serves only as background material for the main theme.

To do the same with a modern genre episode is perfectly possible but far more difficult, for we are not aware of the lights and shades of dramatic material to which our eye is daily accustomed, but if a well-selected and well-arranged mass of detail of fairly modern date is carefully presented, the delight of recognition of familiar things on the part of the audience will make the episode a success. A play in New York of recent years brought on the not-unforgotten high-wheeled bicycle as one of the most successful bits in the drama.

Genre scenes, however, are not to be studiously sought out. Rather look for crucial instances in elections, torchlight parades, racial changes in population, industrial movements, the beginnings of local reforms. Tremendously difficult these are to show in drama, but not impossible. They are interesting, but they do not arouse emotional response. There lies their limitation, and unless they are rightly placed and somehow the deeper meaning of the scene is shown, they will make the latter part of the pageant's emphasis seem weak.

Dramatic Structure of the Salient Plot.

Obviously the nearer the structure of the episodes can be brought to follow the rules of the one-act play, the

better, provided the historic or other significance is not sacrificed. Generally the explicit art of playwriting is the art of writing an episode, and the pageant author who masters Professor Baker's Dramatic Technique cannot fail to produce a dramatic pageant, provided he has any initial ability.

An episode should have emotional value, clear exposition, rising action, suspense, and climax. None of these entails plotting, in the customary sense. All of them are necessary to putting any brief representation of human life on the stage.

Pageant exposition is simple. Costumes and setting 'accomplish part of it. Possibly the prologue of the contributory plot has explained all that is necessary. The audience has some background of knowledge in historic and religious material. It is reasonable to expect that Greek, Roman, Mediæval, Elizabethan, Colonial and American Revolutionary costumes are recognizable. Markedly prominent figures in world history, properly set and accoutred, with throne or equerries, may be assumed to introduce themselves. Lesser figures must be named on the stage, and their relationship and dramatic significance made clear. Programs are supposed to supplement a part of pageant exposition, but it would be well for a pageant author to keep as an ideal the presentation of a pageant that would need no program whatsoever. So choose costume and present characters recognizable in themselves.

Not a moment should be lost in starting the action,—what Archer calls the firing of the fuse,—what others call the rising action. This proceeds by means of what

Professor Baker calls "illustrative action," the very fabric of drama, the bricks of which the structure is built. Illustrative action in pageantry varies from that of plays by being less subtle, and by being built on a larger scale. For example:

Pageant exposition can be accomplished by revealing a very striking figure at the beginning of the episode, by a group suddenly engaging in conflict, by the cry of mobs, or the intoned announcement of prophet, or the singsong of a bell man, the sombre voice of the night watch, or the arrival on horseback of a messenger with his message. But it must be swift. And thereupon the action instantly moves forward.

Illustrative action differs from pantomime but may include pantomime. A man eating his dinner on the stage may be pantomime, the Kings presenting gifts to the Christ Child, the story of the three bears and Goldilocks done without words, and any other scene which shows action but does not represent *character in process of change*, that is pantomime.

But illustrative action, with or without dialogue, is shown when a starving man restrains himself from eating ravenously and shares his crust with another, and when the Kings kneel at the manger as royalty, but doff their crowns and rise to go their way in all humility as wise men only, when Mary, receiving gold, frankincense, and myrrh, realizes their deep symbolic significance as kingship, priesthood, and death for the Child, and bows brokenly over the manger,—all these partake of illustrative action.

Dialogue, which lies in the heart of illustrative action

where the drama is concerned, is not so significant in pageantry, because the subtler values of intonation are lost in the open air, where amateur actors are the spokesmen.

In the St. Louis Masque, Cahokia, who stands for the pinnacle of the social aspirations of the Indian race, lonely, tragic, is threatened by Heat and Cold and the Wild Nature forces, but comforted by the chorus of the stars, and St. Louis is brought to him in a canoe, manned by the river spirits who defy the elements and reach upwards to the stars. So, most significantly, does St. Louis himself. The illustrative action in this is brought about by dialogue and choruses, with recurrent refrains.

Near the end is the most beautiful and poetic bit. Gold has not been vanquished, the Earth Spirits have come to his aid, and in many a conflict, characterized by world adventurers, war riders, war demons, poverty, shame, vice, plague, dumbness, despair, and rebellion, Gold rises again and again in triumph. After the procession of the cities with their industries have been marshalled onto the stage by the city of Washington, Gold has retired within his portals, out of sight, but apparently unconquerable.

Imagination, a beautiful woman in pale blue, enters, leading by the hand, Love, a little child. Love knocks at the portals, they open, and Gold, this gigantic figure, drops to his knees before Love, crying "Master." Herein is pure illustrative action in both pantomime and dialogue.

The climax of the episode comes when the conflict-

ing forces on which you have built the story have fought to the end—defeat, triumph, or compromise. All that can be put into the struggle has been brought out, and the fullest powers on either side summoned, and the conflict depicted with increase of suspense. Where history does not give full data, minor characters who represent current feeling accurately can be made protagonists. No human movement has ever followed an unimpeded course. The longer you can delay the outcome, without losing the absorbed attention of the audience, the better the episode. When the end comes, let it be swift. Let no episode, like King Charles, take “an unconscionable time a-dying.”

Surprise is more difficult, because pageantry deals with established facts to so large an extent, but surprise in presentation may be achieved by playing upon unexpectedness, and suddenness of movement, and the use of physical agencies of revelatory quality. In Professor Baker’s “The Pilgrim Spirit,” there is a prison scene. Played as that pageant was, upon a curiously undimensioned sandy waste, the audience wondered as it read the program, how by the most subtle and ingenious suggestion, the author could give the illusion of a prison cell. It was simple and yet marvellous. A rectangle of light was thrown on the blackness of the night sands suddenly, revealing the prisoner with gyves upon wrist and ankle sitting on a stool, while his wife stands by him.

Another bit of surprise, wrought by suggestion alone, occurred in Professor Baker’s Peterborough Pageant. Colonists were landing after their weary and perilous

ocean voyage, but how show that scene in Peterborough, a hundred miles from the sea, and with a stage set in the deep woods? Thus: a snatch of sailor's chantey, the creak of a windlass as the anchor was dropped, the orders of the skipper, and then, as presumably the pin-nace beached herself just out of sight, a row of oars, their tops just showing over the back screen of tiny firs, and Pilgrim men and women, and the crew came round the forest aisle and on to the stage, dropping on their knees and thanking God. To the enchanted audience, the murmur of the pines grew louder and the roar of the ocean filled their ears.

Characterization in Pageantry.

Unfortunately, in outdoor pageantry, the type character is often necessary, *i. e.*, the character distinguished by a single marked quality that is stressed throughout the episode. Subtlety does not carry in a crowd, on a large stage, or across distances of space out of doors. So, try to make up for the lack of finer lines with brilliancy of outline, general picturesqueness, and power.

Decide first upon the principal characters essential to an episode, and list them. Limit the speaking lines to a few individuals, but not so few that the remaining supernumeraries have about as much dramatic significance as chorus girls. In an episode of twenty, five at least should have speaking parts, and this ratio of four to one followed until forty are reached. Speaking parts mean audible, significant, single speeches, not mob cries.

This list should be studied for contrast. Both sexes, if the episode permits, should be represented. Youth

and age are excellent foils for each other. Garrulous and taciturn persons, restrained and unrestrained, tragic and light-hearted, peasant and aristocrat, mystical and practical, shrewd and confiding types,—all such contrasts enrich the dramatic content of an episode.

For economy of interest and for tying up more closely the action, discover all possible social and family relationships to be invented. In other words, compress your social group, giving them as many things in common with each other as possible. *E. g.*, an old neighbor may be the grandmother of the girl's suitor, a returning prodigal may be a former lover, a traitor may be the brother-in-law of the chief in command, and so on.

Make lovable characteristics in your people. One of the fundamental laws of the drama is the establishment of sympathy for the *dramatis personæ* on the part of the audience. Little foibles of a humorous nature, quaint weaknesses, absurd personal habits, recurrent minor characteristics, such as the sudden rages of Sir Anthony Absolute, undying bits of human vanity, naive mishandling of a musket by a private to the rage of the corporal, and so on.

Study the use of the revelatory moment, *i. e.*, that instant when a person wholly off his guard reveals his inner self unexpectedly. The revelatory moment comes not once, but again and again, revealing either the same characteristic under different circumstances, or different though kindred characteristics. Let the first revelatory moment foreshadow the second one. The first revelation should be of minor importance, the second greater, and so on to the major revelation which comes at the crux

of the play. An ambitious archbishop of the fourteenth century about to defy his king and the collected barons, should show in an episode his character first in dealing with his lesser clerics, then with the courtiers, then with the barons, and lastly, in a climax of assertive power, with the king himself.

But in pageantry even minor characters may be interesting, a slave, a servant, a jester, a messenger, a lady-in-waiting. In that bit of the *Chauve-Souris*, "The King Orders the Drums to be Beaten," the jester with his refrain was more memorable than the Duke, King, or Murderous Queen of the tragedy.

Pageant characterization for large masses demands outstanding figures treated with stressing of characterization, careful placing for relief and emphasis, and colorful costuming. David, Moses, Joshua, Washington, Lincoln, Cromwell, emperors, generals, leaders of every kind, require stature or the semblance of stature. A single figure in a large space or mingling too closely physically with other human beings is dwarfed, as far as dramatic effectiveness goes. So, slight isolation, and a background of carefully planned groups of attendants, pages, courtiers, or servitors, these help to make the central figure impressive. Justice, as a symbolic figure alone, lacks emphasis. But give her at either side lesser figures of Law and Equity, and she carries, dramatically. The earlier reference to Mackaye's use in the St. Louis Masque of the child Love shows this. So tiny a figure on that great stage would not get across alone. Giving him Imagination, tall and beautiful, to companion him, added, rather than took away from his

value. The thing to keep in mind is that pageantry progresses by means of larger dimensions and more significant actions.

Group characteristics should be planned for variety and contrast. This is obtained by the inclusion of both sexes, of extreme age, of children, of babes in arms. The group must contain outstanding figures designed to give vigor and reality to the action. Groups should contain persons under the stress of varying emotions, even when powerful action is being portrayed. A terror-stricken group will have persons in it who will be respectively panic-stricken, frightened yet courageous, unselfishly concerned with the safety of others, ennobled by spiritual faith, degraded by a *sauve-qui-peut* obsession, and so on. Group characterization should never be shirked, and a most meticulously careful example of group dialogue and arrangement will be found in Edward Knoblock's "Kismet" where the marketplace rings with chatter.

Ask yourself, both in writing a part and in casting it, "How clearly will the characteristics of this figure stand out one hundred and fifty feet away?" or, with an indoor pageant, "How significant and effective will he be among a group of forty other humans?" Keeping this in mind, it will be seen that strong type characterization is of great value, and needs constantly to be considered. Look at the rough lines of sculpture in great statues, and see how the face is hewn out with never a softening line. So, such lines as mark the figure, stress. The authoritative leader has emphatic words and few, actions simple, strong, decisive. The jester is restless,

mimicking, acrobatic, teasing, always on the move. The gossip old woman is watchful, keen, shrewd, always making herself and her dry comments the centre of the group.

Summing up pageant characterization, the qualities to be worked for are (1) strong type outlines, (2) contrast in type, (3) contrast in the number of persons in a scene, (4) contrast in age, sex, and temperament, (5) interrelation of characters, (6) elimination of all speaking parts not necessary to develop the action, (7) characterization by illustrative action contingent on the plot, (8) characterization in revelatory words and deeds, and (9) characterization by entrances and exits.

Dialogue in Pageantry.

That dialogue cannot be heard in the open air is a fallacy. To be sure, ineffective speeches not carefully rehearsed and spoken by persons badly cast and badly placed upon the pageant group, and drowned out by a high wind, give some basis for the prejudice of a pageant rich in dramatic dialogue. With some such fear or prejudice in mind, a large historic pageant was put on some years ago, and rehearsed by a motion picture director who had entire scenes done in pantomime. The loss in effectiveness was great, and the prime mover of this especial pageant had his next great production rich in words fitly spoken. Of course, even in hall and auditorium, the principle always holds, "sight first, hearing afterwards," but dialogue is needed for the sake of the actors, because freeing their tongues helps to free their more or less inhibited bodies. Besides a silent

group gives the impression of deaf mutes unless they talk.

Much dialogue must be done by the individual, after the action has been narrowed to as few protagonists as possible, although the accompanying trains of retainers, townspeople, civilians, or functionaries should be as large as the proportions of the stage require.

Dialogue which lifts and floats the action is to be desired, such as greetings, challenges, taunts, rapid question and answer, cries of alarm, warnings, prophecies, sentry challenges, military commands, jeers, insults, and threats.

Less violent but also effective are the words that accompany the pantomime of service and devotion, the ceremonious suing for a lady's hand by gift, by formal mission, by public declaration, and the wedding with bell, book, and candle.

Dialogue, to accompany very clear and definite pantomime, can be philosophic in tone, provided it is brief enough. For instance, take that exquisite bit of ceremony when a new pope, after his election, comes out of St. Gregory's chapel in all his pontifical robes of state. A master of ceremonies stops him, and kneeling, holds before him a silver wand tipped with tow, which a cleric lights. As the tow burns, the master of ceremonies intones, "*Sic transit gloria mundi.*"

The general principles of pageant dialogue are the same as those of the play. Dramatic dialogue is not conversation; it is the vehicle for the action of the plot. Every speech should reveal character, or advance the plot, or create atmosphere essential to the situation.



The Saratoga Battlefield, showing advance of the British Troops in the Saratoga Pageant
Percy Jewett Burrell, author and director



The finest dialogue accomplishes all three of these things. Pageant dialogue must be even more clearly articulated than other dramatic dialogue,—emotional, emphatic, charged with meaning. Audiences respond more quickly to concrete, connotative words and phrases. *Dreamy* is better for audition than *vague* or *mysterious*. “Out with your sword!” carries better than, “Be brave!” Homely, simple words redolent of the soil, natural everyday phrases, are to be sought, but piquancy, also a quality of folk dialogue, must be added. Dialogue is better when the proportion of words of Anglo-Saxon origin are employed in greater proportion than words of Latin origin.

When the dialogue is first drafted, it should be read aloud for euphony. Broad vowels and the more easily enunciated consonants are to be preferred. Emotion especially requires the broad a’s and o’s and long u’s. Too many s’s and z’s destroy the dignity of a speech, and so do too many words that must be carefully enunciated, like “abstracted,” “inadvisability,” and “meticulous.” On the other hand, words that can be prolonged and held like “purity” and “flood” and “hush” and “calm” have excellent auditory quality.

Rhythm, if not too marked, and occasionally broken, is good, though of course it must be suited to the subject matter. In a religious pageant dialogue of the rhythmic quality of the psalms creates atmosphere and confers dignity. It needs, however, to be sustained throughout. Unconscious rhythm, which drops into dactyls, or anapæsts especially, is to be guarded against. A play once put on at a certain experimental theatre

had such a line,—“ I was looking—for a room—and a lady—down the street—told me maybe—I could get one here!” It had a preposterous lilt when spoken.

Dialect is a trap for the unwary. If it is done accurately, the average audience will not understand it. If it is omitted from a highly localized play, the atmosphere is lost. The ideal way is to do as Yeats and Lady Gregory do, and suggest it by diction alone, and thus keep its poetic essence. They make no effort to reproduce the phonetics, leaving that to the actor. But dialect is not often needed in pageantry, and never to be used, unless absolutely essential to effective realism. Even then it must be simplified.

A dramatic speech should, if fitting to the especial circumstances under which it is given, keep its principal information to the end, making the theory of suspense serve even a minor duty. That is, make the speech effective at the very end. Augustus Thomas calls this, “ putting the sting in the tail of the bee.”

Pageant dialogue for out of doors and for a large hall should usually be brief, since the acoustics are uncertain. It is well so to devise the action that the important speaking parts fall to men, whose voices carry so much better than do those of women. It is well to have the dialogue so accompanied by pantomime and group action of such a nature that they will help to carry the plot, in case the audience misses essential words and phrases. Adroit repetition of important items is very helpful. In this respect, consult once again “ The St. Louis Masque ” and see how the author at the end of choruses, and again and again in action,

stresses a vital phrase, employing iteration without allowing it to become monotonous.

In all dramatic dialogue, pageantic and otherwise, selection is the important thing. Cut and prune, as well as rearrange your speeches for their greatest effectiveness. Appositeness and brevity are two qualities to be cultivated. Stevenson said once, "To omit is the only art. If I knew how to omit, I could make an *Iliad* of a daily paper."

Mob dialogue needs to be done in careful detail. A large number of people engaged in vigorous action is, after all, the special form in which pageantry reveals itself. It is a novel and exciting spectacle when thirty to a thousand people are acting and talking vigorously in a two- to ten-acre lot.

The distance of their entrances and exits need to have cover-dialogue also. They must not limp along wordlessly until within ten feet of the grand stand and then suddenly astound the spectators with the thunder of their loquacity. They should begin to talk as soon as they start moving, in sight or out of sight. The indistinguishable roar of voices is as moving as the sound of the sea. So as not to oblige the pageant author to write thousands and thousands of words of lost dialogue, this device can be followed; they begin at once with the dialogue that must be heard word for word later, though at the early stages of their progress it is unheard as actual speeches. They repeat and repeat this time after time as long as their advance requires. Then, when they come within such range of the spectators as permits the actual speeches to be heard clearly, the episode

leader begins at the beginning, and the episode moves straight forward from then on. If, however, there are very significant key phrases such as "Down with the tyrant," those are omitted, for fear they may carry and take away from their later effectiveness. In other words, leave out an easily recognized outcry. Of course, these speeches must increase in the violence, eagerness or excitement of their rendering as they approach, but not draw near the high water mark until the climax of the episode.

Summing up pageant dialogue, it should be (1) floated by accompanying action, (2) either revealing character, advancing plot, or creating atmosphere, (3) more emotional, emphatic, and euphonious even than stage dialogue, (4) rhythmic if the context demands rhythm, (5) it should, if possible, keep its greatest significance of meaning for the end of the speech, like a periodic sentence, (6) it should preferably assign essential speeches to men, (7) mob dialogue should be carefully written and as carefully assigned, and (8) the final version of the dialogue should be cut and pruned of non-essential speeches and phrases.

General Suggestions.

The relation of the episodes to each other should be such that the progress of the theme is sustained, that there is no dragging lapse of interest in the centre, and that the interest be culminative.

The pageant finale is in nineteen cases out of twenty simply a massing of the pageanters, too often, alas, higgledy-piggledy. And the plain fact remains that

even this amateurish close is interesting to the average audience. There is always something curiously exciting about human beings en masse. Add color and costume and the blare of music and the pageant ends with a positive whoop as the last actor frisks off. But why not add richness unto richness and so devise an ending with the massing, but with something more.

An unchanged personnel in the finale, where your pageant is supposed to show the race in process of change, is the negation of your whole theme and its action. The audience has seen everybody. How now shall they see the actors transfigured? Suppose your theme has been peace—each group might reappear bearing a different symbol, olive branches, doves, the Indians tracing upon birch bark their tent-like angles signifying peace among tribes, immigrants and foreigners clasp hands, and the snow-white star on the sky-blue ground of the league of nations hanging over all. In other words, the final group should definitely and in a new way say something to summarize and elevate the main theme of the pageant.

There are other types of pageants, one of which is called the "pageant drama," and resembles the old chronicle play as much as anything. Then there is also a kind of sprawling dramatic allegory, with liberal (and usually trite) use of personification of the abstract virtues, together with the nations of the world, the members of the G. A. R., the American Legion, a few vices such as child labor and anarchy thrown in helter-skelter, and the whole amorphous mass tied together with an honest commonplace ethical appeal. It is impossible

to ignore or deride these often successful and widely used pageants. They have the homely earnestness of a country orator, and indubitably they attract large audiences and point a moral where otherwise none would be pointed.

The thing to do with them is to simplify the allegory to start with, limit its geographical and historical boundlessness, refine and clarify the issue which it states, and keep it either all allegory with no realism,—for ancient Babylon should certainly not be elbowed off the platform by a doughboy,—or else, put it into the clear cut Dickinsonian form of salient and contributory plot.

The last thing is to use the masque form, pure and simple, the modernized masque form which began with Comus, and which may be exemplified by Mackaye's "Sanctuary." The type of drama, especially in the Jacobean form, is splendidly adapted to the needs of propaganda. And it affords opportunity for exquisite poetry, for music and dancing, for the explicit statement of the theme, for delicious comedy relief in the anti-masque.

The Jacobean masque begins with a "Presentation." This may be in the form of song, dance, ballet pantomime, or verses spoken by one or more people. The verses can clearly state the case and establish the exposition. Then comes the masque itself, a plotted allegory, with the opposing forces invented to be the exact opposites of the characters of the masque proper. For instance, in seventeenth-century masque six beauties were contrasted in an anti-masque with six hags, and elsewhere, six wise men with six baboons. Nothing so

crude could be used nowadays but the rout of Circe in Comus, or Jonson's follies versus the Muses, and the satyrs versus Oberon and his knights, are not so preposterous. The use of these antipodal characters in a so-called foil or false masque was invented by Jonson, and it was called variously the ante-masque, anti-masque, and antick masque. It was frankly for the introduction of a humorous element.

But its present valuable contribution is the furnishing of an opposite group by means of which to establish a conflict for the basis of the plot. Once again referring to the St. Louis Masque, Gold fights the pioneers, summons the Earth Spirits, War, Poverty, Crime, and is finally conquered by Love, whom Imagination leads by the hand. Here the comic spirit of the anti-masque is lost by the noble quality of the structure and the moving character of the personnel.

But pageantry would be improved by a little humor and if the anti-masque can be light and merry in tone, so much the better.

To return to the structure of the Jacobean masque, the "Presentation" is said or sung, the masque commences with verse, song, and dance, the characters beginning the action of the story, and then their progress is stopped by the characters of the anti-masque, who drive them off the stage, and carry the action on themselves. The plot is so devised as to motivate and bring on the return of the masquers, and the anti-masquers are thwarted and defeated and driven away. Then the masque proper concludes on notes of triumph, or poetic fantasy, or lapsing song and dance and the masquers

retire. The end of the Jacobean masque may take the form of the "Encomium," which like the "Presentation," may be either song, dance, pantomime, or epilogue. Clearly the triumph of the higher forces is stated, and graceful recognition accorded to official, patron, of noble cause. If the "Encomium" is done in the form of a dance, it must pantomime appreciation, and bestow largesse, and in the end, the spectators join in. If it is song, the spectators also may sing, but if it is verse, the "Encomium" is conclusive of the performance and the curtain falls upon it.

The dramatis personæ for a masque can be sought in the allegorical, symbolic, fairy, or mythologic sources, and the types of abstract personification. It may include flowers, birds, beasts, and saints. It requires the fullest use of color, music, dance, and song. Its forms of dialogue are free verse, blank or rhymed verse, rhythmic or poetic prose. Care must be taken not to have the action drag. The element of conflict being found, the battle of wits or the battle of the elements is sketched out and arranged in order of power, and the solution is triumph. A Fourth of July Masque could have Patriotism, America, the Civic Virtues, the Arts and Sciences, while a reformed Democracy led the citizens up to Brotherhood. In the Anti-masque could come the Democratic Donkey, Old Lady Democracy, the Elephant G. O. P., all aided by a screaming Eagle, while a dance of firecrackers and skyrockets enlivened the scene. There might even be a figure in black called the Day's Casualties. An April masque would have Ceres, Proserpine, Pluto, Winter, flowers, birds and beasts.

The Anti-masque could take place in the Court of April Fool, with rain-drops spoiling everything.

In conclusion, what pageantry needs more than anything is intensive training in dramatic composition. The best pageants have been produced by men who have studied the art of playwriting first of all, Professor George Pierce Baker, Percy Mackaye, Louis N. Parker, and the winner of the Pulitzer prize and author of the Lexington Pageant, Sidney Howard.

There is a form, as Professor Dickinson has analyzed it. There is an art, as these men have proved. Then let the amateur take such infinite pains with his work that pageantry is no longer an amateur's tool.

IV

THE DIRECTOR'S PROMPT COPY

THIS is a complete copy of the pageant. It belongs to the pageant master, and is added to, rehearsal after rehearsal, until every detail, *and every change of detail*, is entered in it. With it in his hand, he knows the entire administration of the production as well as the smallest item relating to its artistry.

It should contain, first of all, every word of the text, either typed on heavy paper, widely spaced and broadly margined, or else the printed text cut from the book and pasted on alternate sheets, all bound together, so that a blank page on the left for stage directions is opposite the printed page on the right.

There are also bound with it such pages as are needed for the light plot, scene plot, and music plot summarized. There are to be pages for properties, for brief description of costumes, for names, addresses, telephone numbers of cast, for committees with similar data, for rehearsals. The whole is bound in heavy flexible covers.

If the pageant is repeated later, or elsewhere, it can be given with the minimum of labor. If it is only given once, a complete prompt copy is almost a guarantee of a smooth production. It can be loaned to other producers, and it is a guide to a better organization, the next time that a pageant, even if it be a different one, is given.

A better guarantee of a smooth production is the preparation of duplicate copies in equally full detail for the prompter, for the lighting man, for the director of dances, and for the musical director. When a good pageant is, as we have said before, "interrelated and synchronous," speech, music, dance, and light are so closely timed and adjusted to each other, that a very complete copy is a genuine help. If the prompter does nothing but prompt lines, his may be only the text of the pageant, but if he gives signals for light or music cues, or for the entrances of actors, he should have a complete duplicate. Even the committee and rehearsal data will often save the pageant master from answering innumerable unnecessary questions.

The first thing to be done with a prompt copy after the text is prepared is to sketch from one to three diagrams of the setting on the opposite page, as many as the changes of position of the actors during the accompanying dialogue necessitate. The writer does these diagrams with carbon paper, making several at a time. If the text on the opposite page is only concerned with the fore stage, that alone is diagrammed; if the larger area of platform or field is used, that should be indicated.

There are two ways of grouping the actors. It can be done beforehand, and carefully planned out by moving chessmen, or labelled checkers to represent the actors, on a miniature stage, or it can be done at the earlier rehearsals. Both ways have their advantages. Symbolic action can usually be planned with the exact detail of dance steps beforehand. A very limited

amount of stage movement can be done before the rehearsal. The large disposition of mob scenes is better, if planned beforehand, because the mass is so unwieldy when actually out of doors and in the middle of a three-acre lot. Of course, the master knows beforehand the entrances, exits, and general placing, and has entered it besides in his copy.

The other way is to let the actors feel their way into the part, move, as their instinct dictates, and watch for the natural grouping into which the company subsides. Only a few hints about keeping within the line of vision, and proportioning the distribution over the platform need be given at the first rehearsal. The advantage of doing the placing while the episode is actually in progress with real people, appears when the considerations of relative height, weight, and stage presence enter in. Then previously designed placings are not so effective as they appeared as chessmen on a mimic field. So, the best practice is to plan in detail stately allegorical movements, and as for the others, determine only the most general lines and work the details out in rehearsal.

The master will be too busy to write these down, and an assistant stage manager at his elbow should be entrusted with the duty of entering them roughly on a duplicate copy, during the actual rehearsing period. The master himself will diagram them, showing movements of individuals and groups by means of dotted lines and arrows, initials or symbols being used to indicate the individuals.

Any additional settings or accessories, such as thrones

or palanquins, altars or daises, which are removed or brought on, should also be indicated on the diagrams.

By the end of the third or fourth rehearsal, the movements of the actors should be finally determined, and no further changes in grouping made.

At the back of the manuscript comes first the cast of characters arranged in order of their appearance. If the master is a stranger in town, he had better also indicate whether they are man, woman, or child. In large productions where rapid preparations are in order, the color of their costume after their name is sometimes a help in recognizing the individual when he appears.

Added to the full listing of the committee, including every member, a schedule of that committee's meetings, with time and place given, makes it possible for the master to lay his hand on the person accountable for an omission or bit of neglect. Besides, the inopportune newspaper reporter who appears when the rehearsal is in full swing can be given his information then and there.

The music plot means the list of music played or sung, the name of composer and publisher of the piece, and the place in the pageant where it comes. The light plot is a general summary of the kinds of lights used in the various episodes and their placing in hall or on pageant ground. The scene plot is a diagram of platform or grounds, with all large accessories, together with a text descriptive of it.

The rehearsal schedule gives time and place of every rehearsal and the alternate place in case of rain. When a large pageant is in preparation, all the master can

do is to find out and eliminate such evenings as are taken up by large social groups, such as women's clubs, fraternal orders, choir rehearsals, and so forth. Then he may as well make a ruthless apportionment of days and hours. If he tries to adjust the schedule to individual needs, he will only inconvenience one person while considering another. Once determined on, and made absolute, the pageanters will adjust themselves to the schedule, provided it is fairly reasonable.

A brief description of the costumes, and their whereabouts on the day of the dress rehearsal, while not essential, may prove of help. This page of information should be furnished by the chairman of the costume committee.

The next to be entered is the set of calls for groups or individuals. It can be placed in a black-lined rectangle on the right-hand margin of the left page, an entire page in advance of the actual entrance. It reads, "Ready for minute-men." On the following page is the actual direction for entrance, "Enter minute-men." The prompter by means of signals, or the assistant stage manager, gives these calls, according to the distance from the place of action.

The music cues go in blue, each change of music prepared for a page in advance, and blocked in blue, and then again entered on the very second of the change. The writer, when the music is continuous through an extended episode, has the blue line run vertically down the right-hand margin of the left page. At the top of each page the music accompanying the text is entered, while opposite the synchronous speech the moment when

the music diminishes or increases in volume is entered, also blocked in blue. So the entries may read, "Ready for Elgar's *Pomp and Circumstance*," and a page later "Begin *Pomp and Circumstance*," and still farther on, "*Pomp and Circumstance diminuendo*," and so on.

The light cues are in red, also on the right-hand side of the left page, and each direction for a change in lighting enclosed in a block of red ink lines. This, too, requires a previous notice a page ahead, as "Ready for dimmer," if the light is to diminish, as well as the notice that goes with the synchronous speech. If the dimming of the light lasts over two or more pages of dialogue, as it is pretty sure to, the red line runs down the left page parallel with the blue line for the music changes, and at the head of each page is entered, "Dimming continued," until "Dark" is entered.

Besides this, at the beginning of the pageant and at the end, the light notices have to be entered. Where there is no curtain, the house lights must be off before the stage lights are on, and at the end all stage lights are off before the house lights go on, and the momentary darkness between the two serves for a curtain pause. If there is a curtain, the stage lights are all set before the house lights go off. Entering these simple details in the prompt book, where there is no curtain for an indoor pageant, "House lights off. Stage lights on," will sometimes save that last scurry and hitch that may mark an amateur director's first pageants.

Under the list of properties goes every movable accessory except furniture, which is included in the scene plot. Divide the property list according to episodes.

Subdivide the episode properties into those which are to be on the stage when the episode begins, and those brought in by actors from the right, and those brought in from the left. Incidentally, there might be three carbons made of this list, and one posted to the right of the stage, one posted to the left, and one given to the property man. When producing an indoor pageant, such a list, safely pasted on the wall of the rooms on either side of the platform, is a fairly good safeguard against misplaced properties. There may also be added the name of the character to whom the property is handed just before he makes his entrance. In case the prop is brought from the back of the hall by someone making an aisle entrance, that is another detail to be listed. In no case is it wise to trust the individual actor with the responsibility of providing his own property.

There is often still another set of properties used for making off-stage effects, such as the wind machine, wet salt for snow, the thunder sheet, blocks of wood for galloping horses, electric bells, or automobile horns.

At the close of the text of the pageant, provided it is an indoor one played on a stage, with a curtain dropping on the final moment, it is well to enter directions for the cast to remain in position to take such curtain calls as may seem advisable. The final tableau should remain unchanged, however, and no individuals singled out for especial notice.

If there are changes made in the text, these changes should be made in every other copy, so that no cue may be missed by any actor or stage hand. At the end of the performance, it is only common courtesy to the au-



The greensward at Wellesley College, with the Art Building and Tower Court in the distance.



thor to gather up every single copy of the text and not leave them around back stage for the janitor to pick up the next morning. Besides, it is poor economy, for the pageant master never can tell beforehand how many repetitions may be asked for immediately, or even years afterwards.

All this labor of preparation is infinitely troublesome, but in the long run it is also infinitely economical. It guarantees a smooth production, even if the master loses his head. There is the next detail right in black and white, or red, or blue, right before him, and so displayed and differentiated as to be instantly recognizable. There is saving of the wear and tear of nerves; there is the minimum of detail to be memorized. The master, with such a text in his hand, unconsciously gives the impression to fellow workers and pageanters of being a competent executive. Such an impression commands respect and increased coöperation. In case of sudden disability on the part of the pageant master, his assistants can carry on, so it is practical insurance in addition to everything else.

V

DANCING

GEORGE M. COHAN once said that the American flag had saved many a poor show, and the same may be said of dancing. Any audience likes it; the poorest dancing gets a hand, and moreover, it is the easiest way to begin enlisting cast in a lukewarm town. Boy gangs will come in for the Indian powwows, jigs, and sword dancing. Girls will come in for absolutely any kind. Even denominational groups will include it in home and foreign missionary pageants, and in one great spectacle given in Symphony Hall, Boston, there was a great deal of very spirited æsthetic dancing. It was carefully termed throughout the whole preparatory period "rhythmic movement," in order to escape the condemnation of those who thought the art immoral. In other communities the dances have been carefully described as "coöperative steps," but the episode was a dance, nevertheless.

Start the dancing as early as possible in the rehearsal schedule. Dancing never grows stale as amateur acting sometimes does; it simply becomes more easy and natural. Choose the dancers carefully; the beginning pageant producer who is anxious to enlist a large cast is apt to take in anybody who volunteers. One poor dancer can of course spoil the entire dance. Inquiry will determine the townspeople who have had some spe-

cial training, and the men who are natural ballroom dancers and who have a good rhythmic sense.

It is better to have small, competent, and spirited groups of dancers than large and clumsy ones deadened by awkward participants. Besides their ability to dance, they need to be chosen for face, height, and figure, the latter two being especially important when considered in relation to the rest of the dancing group.

The director of the dances ought to be accountable to the pageant master for the number, length, and general character of the dances, and especially for their merging into the pageant as a whole. Therefore it is better for the master to employ his own teacher, rather than accept one of the town's choosing, or a volunteer instructor previously unknown to him. A local dancing teacher has been known to turn the whole production into a recital of her own work, featuring her favorite pupils, and at the final performance to prolong all the dances without warning, so that the program swept on into the twilight.

On the other hand, she knows her art better than anyone else, presumably, and the proper adjustment being made between text and dance, she should be given an absolutely free hand. The author should feel free to describe his conception of the interpretation to be made by the dancers, and the dancing mistress adding her own invention to his, the collaborative process gains in value. The writer's own debt to the director of dances who has worked with her can never be paid, so much fancy and imagery and originality did the dancing teacher contribute. The pageant author usually knows

neither the limitations nor possibilities of the dance. He rarely knows the difficulties of devising a dance which lasts more than three to seven minutes. He does not know that modern music rarely lends itself to amateur dancing, and that the familiar tunes which he rejects for their time-worn quality may be about the only music to which the middle-aged members of the Woman's Club can step.

The author, however, provides the time, place, and setting for the dance. He sees to it that the dance is not dragged in to relieve an audience bored with a commonplace text, but rather is an integral part, either of the contributory plot, or made imperative by the action of the salient plot. It should occur when the occasion makes it inevitable. If you have a Christmas pageant, begin with a snowflake dance to indicate the coming of winter; it will set your stage and accomplish part of the exposition. If you have an autumn pageant, let the wind, from time to time, set to dancing first the leaves, then the gray clouds, then the goblins of Hallowe'en, and finally the first flurry of snow, each set of dancers whirling on and sweeping off in their concourse the actors of the preceding episode. These are simple suggestions; ingenious and elaborate ones would be much better. The main point is that you do not allow it to appear that you feel, "This is a dull place, I guess I'll have a dance in here to cheer up the audience." Rather say, the dances are the jewelled bits of the production; each shall be suitably and beautifully set.

Dance movement is divided into four kinds, dance which conveys an underlying mood or emotion of gayety,

rejoicing, grief, or foreboding; the plot of the dance which tells its story and contains its action; the progressive movement which is either running, skipping, or walking, and the dramatic climax of the dance which is either tableau or pantomime in the highest emotional moment of the dance-story.

For instance, a sacrificial dance pausing instantly. The priest has his knife uplifted for the victim. There is a slow, wailing chant, and a pose of imminent death is held. Dramatic suspense. A momentary tableau copying Dallin's "Appeal to the Great Spirit," would be dramatic, before it breaks into subsequent pantomime.

The climax of a dance is like the climax of a play. It should be approached, if possible, with a series of lesser dance climaxes, as a play draws near the crucial moment, delays its action with an unexpected minor occurrence, draws nearer the climax, the second time, and is again held off,—thus constantly increasing the suspense, until the final climax, or highest moment in emotional content is reached. So, too, as in a play, the moment the climax is reached, the sooner the dance is ended.

In a storm dance, when the wind and waves are suddenly interrupted by the cyclone that tears its way through their midst, the climax comes. When a dance of famine, cold, and pestilence is heightened by the stalking figure of Death who comes to end their work, the chilling pantomime of his numbing effect may be the climax. The mad leaps that end an Indian dance of joy, or the bounding into the air of a lighter figure in its moment of highest ecstasy,—both are climaxes.

Repetition has value, but repetition with slight variations is better. Since most pageant work is done with amateurs, and the steps must often be limited to the simpler forms, repetition generally must be guarded against, unless the author can devise a variety of settings and occasions, or supplementary background action to keep it from being wearisome. If the dance has something very emphatic to say, as did the savage East Indian dance that preceded the entrance of the Rajah of Rukh in Archer's play, "The Green Goddess," then its repetition is needful. This dance said with terrifying clarity, "The Rajah's savage ferocity is uncurbed; his power is limitless." The same dance, done again after the Rajah's infinitely suave departure, was repetition of dramatic power and contrast, besides leaving the desired impression.

The contrast is needed not only to give variety, and relief to the eye, but for the very practical purpose of resting the dancers, for again our work is with amateurs. Groups may pause or fall into a slower movement, while other groups, also on the pageant field or platform, may take the centre with swifter movement. Groups may rest in tableau while the foreground may be occupied by active dancers.

Contrast here, as in devising the personnel of the episode, spoken of in the chapter devoted to writing the pageant, is obtainable through variation in numbers, and in manner of entrance. If the pageant field is not too large, the advent of the dance may be marked with the entrance of a single figure. Balanced entrances of two and four may join this one, until the full number

is in swing. If the third dimension of height is used, still greater variation and contrast are obtainable.

For wonderful designs and color effects, dancers placed at the edge of a sunken pool are most lovely. Not only is the image and design of the dance duplicated, but the bluish, greenish hues of the water, its ripples and shadows, transform the reflected figures. With vivid costumes, white clouds, sun, and sparkle of light along the surface of the pool, every performance will see a different variation. A paved edge which will enable the dancer to come close to the rim of the pond will give a more clear-cut and dependable reflection.

The entrances are not altogether easy to arrange on an out-of-door pageant ground. Of course no one would have the dancers walk on, puzzle out their places, and begin. The entrance is part of the episode action as well as part of the dance action, and must be done in character and perfectly timed. Nor can the dancer be expected to enter dancing from so remote a place that no breath is left within her to sustain her throughout the remainder of the dance. If the dancers come down a hill, the momentum of descent makes but little demand comparatively on the breath, but a long approach, even on a level sward, is something to be reckoned with. Here the author, in collaboration with the dancing teacher, invents natural and easy dramatic action to precede the dance, provided it is within an episode of the salient plot, and if part of the contributory plot, he provides such a setting or preliminary tableaux or close and sheltered wing among the enclosing trees as is needed.

The exits are what leave the last impression of all.

Amateurs, nearing their point of disappearance, are apt to slacken up, or drop out of step, or not realize the line of vision of the audience, and stop while the farther line of spectators can still see them. That breaks the mood and ruins the impression left. A good actor never forgets the final picture he makes on the audience; neither should a good dancer.

It is the pageant master's duty to blend the dance and the action. He needs to know the general principles of dancing in order to collaborate intelligently. He also must feel the genuine value of the dance, and give it all the space which his text will allow. It introduces color; it introduces music. It lifts and sustains the whole production. Watch out for opportunities for humorous dancing. Find out which episodes would naturally have characters who could abandon themselves to a jig, and so on.

If there is a square dance, a minuet, or pavane, where partners are sought, let the gentlemen request their dances in character. Invent a scene where two gentlemen wrangle over a lady's hand, or a comic figure seeking a partner ruthlessly while the girls dodge him. Register a scene of mute despair between two mismated couples, and add a portly gentleman who blandly continues the wrong figure off by himself in the corner, like a loud and confident singer on the wrong note.

Æsthetic dancing may be part of the action, so that when one actor stops gradually to take up her part in the plot of the episode, the others may dance unconsciously on. A faun may watch a wood nymph, a group of Indians discover some Pilgrim maids at a forbidden

frolic and dramatic suspense be gained by the fact that the dancers are unconscious of the noiseless spectators in the glade behind them. Then comes discovery, alarm, flight, and so on.

Voices singing words to the air of the dance are not used often enough. They furnish an added novelty to the dance, and the singers may be either off stage or on. The singing may bridge a gap at the end or beginning of the episode, by carrying on the music, thus having transition values. It perpetuates and prolongs the mood created by the dance. In "A Pageant of Pilgrims," by the writer, there was the dance of the Adventurous Spirits who lured the explorers onward in their westward movement. As their dance neared its end—it was arranged for the music of Grieg's "Anitra's Dance," women's voices singing alluring words to the same music began during the dance, continued as the dancers lured the explorers westward and off into a sunset glow, and continued to an empty stage, dying away gradually. Also in the same pageant, where the Pilgrims sowed corn amid the silent, dark figures of Want and Pestilence moving and pantomiming to the music of "Ase's Death," there might have been used deep voices of men off stage chanting low prophecies of disaster.

Marching and counter marching are not used enough. They, together with the Virginia Reel, minuets, and pavaues, may be used to enlist the middle-aged, or even elderly folk of the community. The lancers, danced by the young, of course, brings delightful memories to those over sixty, and a dashing performance of this, or of a good quadrille, may afford very spirited dancing.

There is a bulletin issued by the American Pageant Association and written by Virginia Tanner, which says so much which is significant about the subject that it should be quoted in full. It begins:

“Although the historical episodes of the average American pageant conform to a rather stereotyped plan, with Indians and Explorers, First Settlers and Revolutionary scenes following each other with unvarying regularity, the dances in these pageants are always of great variety. Any type of dance which may be performed out of doors is suitable for our pageants. For besides the many realistic dances which may come into the acted historical scenes, we have in our symbolic prologues, interludes, and finales, the opportunity to originate any type of interpretive dance we please. It allows the director to use not only the actual dances which people in real life have danced, such as foreign dances, the fashionable measures of the past, negro steps, and Indian ceremonials, but also to arrange little ballet pantomimes, selecting the lovely steps and motions of all climes and countries, from the postures of the Egyptians and Greeks to the leaps of the Redskins.

“There is a nice distinction between these two types of dance, the realistic and the fanciful. The realistic are the real dances which people have danced as a social diversion with no sense of the spectator in their hearts. They are used in the historical scenes at moments when it is conceivable and suitable that the characters in those scenes dance. They must, therefore, be authentic, sincere imitations and revivals. The only rules for the other kind of dance, that of the interludes, are the rules

which hold good for any art of ballet, that the dance scene be well composed, the steps suitable in character and dramatic feeling,—and the parts, whether in group or in solo, beautifully interpreted. The final test of such a scene is not its authenticity or its correctness, but its appeal to our emotion, to our love of beauty. Both kinds of dance, whether of a single character or mass, or mere rhythmic motions, should be structurally connected with the scene or episode which they are to decorate. They may use all steps of all schools of all dances of all ages. No type of dance is foreign to pageantry, save possibly toe-dancing and the so-called gymnasium æsthetic dancing (which is not dance at all as we term it).

“Of the realistic dances, the folk and national dances are most important. They come more often into the finale, to show the foreign element in the history of the town and to use the foreign born in the pageant itself. They may also come into an historical scene if there is sufficient material to represent the influx of the foreigner and something of the old-world culture which he brings. The dances are legion,—Scotch, Irish, English, Italian, Spanish, Russian, Hungarian, Polish, Swedish, Danish, Armenian, Syrian, Persian, Japanese, Chinese—native rhythms from all countries of the world. As portrayed in the pageant, they may simply be naive representations of the little folk dances which children have learned in the schoolrooms; they may be the richly-colored, beautifully-costumed dances to which men and women have laughed in their native lands over the sea; or they may be the intricate, highly-dignified national

dances, beautifully performed by gifted and practised soloists. They all bring to the pageant dance an individuality of step, of style, of costume and music, which is indispensable. Meant for the sun and soil, their color, noise, and vigor find happy place in the pageant. There should not be too many or too much of these dances. There is less to fear, however, in the national dances. But in the folk dances, which are primarily social dances, to be danced for the joy they give the dancer rather than for the onlooker, there is a tendency to repetition. They may prove tedious to an audience which has come to see a pageant and not a recital of folk dances. They must be artfully introduced and tactfully proportioned.

“So also in the fashionable dances of society, such as are used in the perennial balls and receptions to Washington and Lafayette; in scenes of 1860; in country scenes; and now and then, when history offers, in scenes of far earlier social tradition. Since most pageant dances fall into the familiar periods of our homely American history, they cannot sound the whole gamut of the picturesque court dance that may delight in the English pageant. Sometimes, however, a story told of the town’s foundation, an explanation of its name which carries one into the remote past, may give occasion to revive an archaic measure. Fortunate is the director, who with such excuse can weave into her scene some lovely court dance she has deciphered from the choreography of an old dancing master’s book. For these dances of society have been well-recorded from the fifteenth century to the present, from galliard to

gavotte, pavane to fox-trot. Yet our pageants seldom show them; they are but dance-book lore. The same *minuet de la cour* always welcomes George Washington and Lafayette, and a quadrille graces the sixties. We are more fortunate in the variety of our contra-dances, for not an old town in New England but has many picturesque contra-dances still danced at their country parties. All of the old fashionable dances are difficult to perform. The farther back we go, the more intricate the steps. The traditions of their performance are of another age of manners. It takes well-trained dancers to do a pavane, a minuet, or a quadrille to-day. Even then they must be simplified for the pageant turf.

“Indian dances as they appear in our pageants I hesitate to class. Although they constitute our real American folk dance, we seem to know little about them. Indeed, they are too subtle for us. When we try to do those the Indians have taught us, they somehow do not seem to come out, as it were. They are not understood. There is something beneath that we cannot get hold of. The artist eludes us. So we make up wild things of our own, with whoops and leaps. And the louder we whoop up and the higher we leap, the more the audience likes us. These Indian rituals and ceremonials play so vital a part in all American pageantry—they are the one scene we can be sure to get across—that all this is regrettable. America has never done the red man justice. It remains for her in pageantry to finish him off completely. All the director can do is to take what little can be learned from the

Indian first hand; hang it, so to speak, on a structure built from the descriptions of travellers and ethnologists; infuse the whole with a sham authenticity created by imagination and a sense of the congruous—and let it go at that.

“Remains the step-dance or clog, artificial, difficult and intricate. In most cases it is entirely unsuited to our outdoor pageants. Yet where a negro dances, call it another American folk dance, his bare feet sounding on the hard turf in rhythmic beats, we feel the lure and charm of his insinuating patter. In other forms, too, it is appropriate; say, for instance, a scene in some rough lumber camp where a group of men might break into a jig, the feet sounding in clear taps upon an improvised floor. It takes ingenuity to translate this very specialized type of dance to pageantry, and the occasion for it is rare.”

In regard to incorporating Indian dances, the very best thing that can be done is to secure the Indians themselves and incorporate them into the pageant. Often the results have been extremely successful. Often they have come perilously near disaster in cases where the Indians, having arrived, do not feel in the mood to dance, and a considerable sum of money, or a more convivial inducement, has had to be offered at the very last moment. Also, now that half-breeds are many, the dances of certain tribes have suffered accordingly and the skill and dexterity of the purely racial type of dance is lost. There, too, is the consideration of the extraordinary Indian rhythms which our most skilled composers have spent long periods of time in isolating and

reproducing. Pageant masters of the west are fortunate; those of the east must follow Miss Tanner's advice.

The morris dances and country dances revived by Cecil Sharp offer possibilities, especially in scenes dealing with the early English homes, and their processional dances have not often been used in our American productions, though they are very effective when groups come from remote distances across the sward. At Peterborough, for the entrance and the exit of a play incorporating these dances, Tideswell Processional and the Helston Furry dance, were used. Both were easy to learn, and yet not so repetitious either in tune or step that they became tiresome. In large festival groups, such as the Fourth of July fête in Franklin Park, thousands of children began at the end the very simple half-game, half-dance called "How Do You Do?" and some clever manœuvering brought the bystanders, willy-nilly, into it also, and even the city's mayor joined in.

Leap Frog and the easier portions of the Sword Dance are two good dances for boys from fifteen to twenty. Such a dance needs to be rehearsed with a thoroughly adequate instructor at least fifteen times for a smooth performance. The two processional dances would take ten rehearsals to go well, and the more difficult morris dances fifteen and upwards. These rehearsals are not only a means to an end; they are most valuable for socialization, for their own pleasure, and for their health-giving qualities. Every social worker plans programs for boy and girl groups, devising

a score of ways to entertain them, whereas a dance rehearsal provides its own, and contributes to public entertainment besides. Unlike the other rehearsals, very little follow-up work has to be done to ensure perfect attendance.

Some beautiful allegorical dances have been done as pageant interludes and perhaps the most original and imaginative of these was the building of Cape Cod, a ballet pantomime arranged by Virginia Tanner. Geologically the Cape was washed up by the waters of the ocean, and the ocean has formed the characters of the people. A large group of dancers, dressed in deep sea colors, represented the surging ocean. An opposing group in lighter colors were the waters of Massachusetts Bay. In tidal motion these surged toward each other. With each receding of the waters, increasing numbers of topaz yellow sand beings were left between the two waters, and began to take on gradually the outline of the Cape. At the end the gleam of the lighthouses shone out along the shore line, suggestive of the central constructive principle of life on the Cape and the Life Saver.

At Beloit, in Wisconsin, the vicinity of which is of glacial formation, the pageant began with a seven-foot man representing the glacier, his beard reaching to his feet, and a blue robe spreading out behind him very vast in extent. He came down an eighty-foot hill with snow boys under his robe and holding it up. Later all of them sank to the earth, apparently dissolving in snow and there emerged from the depths of the glacier-blue robe the Sun God, all resplendent, and the innumerable

snow boys were transformed into the sun's rays. A very imaginative dance pantomime to very slow music was incorporated in the Wellesley Pageant, where the dancers, each with an invisible star at the tip of her henmin-like head-dress, slowly took the formations of the various constellations, and then, stationary for a moment or so, the light, by means of invisible electric batteries, shone forth, and the perfect constellation revealed itself against a midnight blue background.

Menacing figures of pestilence, fire, steam, storm, and cyclone have been used. Mrs. Lilla Viles Wyman in one of her pageant dances had, in the midst of little girl dancers, personifying the waves of the sea, a man representing the cyclone. Whirling in, he tossed one little girl aloft after another, all those who were in his path; and leaving them whirling distractedly in his wake, he flung himself off stage and out of sight.

All the invention possible should be used in devising the pageant dances, and when that invention lapses, suitable mythology offers a wealth of material. So does fairy lore, witchcraft, elfin legends. After that comes the suggestion offered by nature's infinite variety. Then comes personification and allegory. To see to what infinite extent the last two can be used, one only has to read a dozen or so of seventeenth-century masques. The personnel of the dance and its form determined, then it should be woven into the text of the whole.

To conclude: 1. Both episode and interlude should be rich in dancing. 2. The dance should be incorporated into the episode so that it logically belongs to it. 3.

Processional and recessionary, exit and entrance values should be made the most of. 4. In historic dances, either the simpler ones should be used, or the more elaborate ones should be simplified. 5. Variety should be sought, in number, in manner of approach, in sudden changes, in color contrasts. 6. Rehearsing time has its social values also, so do not economize on it. 7. Unless men and women, or boys and girls, are dancing together in the same dance, rehearse each group separately. 8. As pageant master, do not put everything on the shoulders of the director of dances. Bring all the suggestions you have to her, but allow her the right to accept or reject them. 9. Use the dances to launch the pageant movement in unpopular or socially difficult circles. 10. Remember that the dance may be used as prologue or epilogue, as interpretive interlude, as transition action, as connectives between episodes, as the entire sustaining plot, and to create atmosphere or background effects. 11. Dances should be used, if logical, to enliven episodes realistic in character. 12. Singing used with the dancing, both synchronously and subsequently with the same air as the dance tune, is still novel and affords transitional values. Of course, the singing must be done by a separate group, for the dancers have no breath to spare.

VI

MUSIC

LIKE dancing, music contributes richly to pageantry; in fact, one cannot imagine a pageant without it. Its uses are manifold; it conveys mood or atmosphere; it accompanies dancing and singing; it fills in the intermission, thus sustaining and continuing the mood already established; it gives unity to the pageant by reiterating musical motifs; it is the vehicle for ritualistic and liturgical content in religious pageantry; it carries on the plot by means of words set to music; it brightens up a dreary episode by providing for ballad singers and chantey men; it is explicitly descriptive at times, especially with the use of organ notes, drum, and trumpet; and it makes the audience become a corporate body with the pageanters by allowing opportunity for both groups to sing together at the beginning and end of the pageant.

Types of Music to be Used.

The music used may be divided into two kinds, instrumental and vocal, and both kinds should be used as fully as possible. For outdoors there may be either a band or an orchestra. On a good-sized field the ordinary orchestra cannot always make itself heard, though at Peterborough where the acoustics are extraordinarily good, an orchestra, and sometimes a small one, has been

used. Even a grand piano has not been ineffective there, and dancing has been done on the pageant stage with only two violinists as accompanists. Excellent bands are always available for hire in large cities, and although the music especially arranged for a band is not nearly so inclusive as orchestral music is, a good conductor can so transpose an orchestral score that his band can play from it. If the pageant falls on Saturday afternoons or holidays, the band must be contracted for early in the season, for those days are quickly snatched up. Local bands, as well as local orchestras, are limited in their ability to adapt themselves to the special conditions of a pageant, such as playing for dancing and accompanying a chorus. Their range of selections is small, and not being professional musicians, they cannot command the requisite extra practice time. And occasionally the local band estimates its musical ability by the amount of noise it can make. Generally speaking, it is wiser to employ a well-known professional band, even if it has to come from some distance.

Since the absence of stringed instruments from the band prevents the producing of certain delicate effects, a combination of strings and brasses has been worked out. Such a combination was used by Chalmers Clifton at the first Lexington Pageant, and by Arthur Farwell in the production of *Caliban*, where there was an audience of twenty thousand people.

"The orchestra numbered eighty," writes Mr. Farwell in one of the American Pageant Association bulletins, "and the brass section was augmented to the point where it could be used for a powerful brass band effect

where such an effect was needed. But in general the effect was distinctly orchestral, with strings and lighter woodwinds, and this effect was very varied and beautiful and quite sufficient in tone, except for occasional moments of adverse wind. The regular symphony orchestra of this size would require the following brass: four horns, three trumpets, three trombones, and one tuba. . . . When the whole orchestra was used, the strings were scored high, in registers where string tones carry well out of doors, and the second violins, instead of being written on the level of the brass, where they would have had practically no weight, were scored in unison with the first violins, the woodwinds being depended upon to fill out the register between the high strings and the brass. The high penetrating string tones were heard very clearly, and even in fortissimo passages with all the brass, gave in the open a strong feeling of orchestra and not of band." The matter of sounding board or shell, which we shall take up later, will also have some bearing on the choice between band and orchestra. To conclude, the finest effects musically are undoubtedly obtained by orchestra or by some inclusion of stringed instruments approximating Mr. Farwell's ratio. Nevertheless, where this is not possible, an excellent band, with an intelligent and sympathetic leader, who is interested in helping interpret the pageant text, has more scope musically than the average person realizes.

The writer's own experience has been largely with using a band out of doors in wide spaces where there were no trees to hold the sound. Band music is excit-

ing, popular, carries far enough to keep the most distant dancer in perfect time, and saves on the budget, for a band may use fewer pieces by far than an orchestra would require under the same circumstances. The nearest city will usually afford a choice of good bands to be hired. There are instruments in a band that can give you softer sounds when desired. Crawford and Beegle in "Community Drama and Pageantry" say that the tone quality of a French horn may be imitated by placing a derby hat over the bell of a cornet.

Indoors, of course, the orchestra is the only thing. This will range in size from the regulation symphony orchestra of eighty pieces to a trio of piano, violin, and cello, according to the size of the hall and the budget of the committee. A professional orchestra, it goes without saying, is the best, though there are union rules to be considered, as with a band, and complications may result in community enterprises where amateur musicians want to enter in and do their part. A perfectly clear understanding of necessary rehearsals and their duration should be established before any contract is awarded to either.

Amateur orchestras are to be approached somewhat circumspectly, though college orchestras are often musicianly in regard to the quality of their work, and splendidly coöperative in spirit. With an orchestra the music can be continuous for a longer period, partly because the prolonged sound of stringed instruments is more pleasurable, and partly because players with brasses need more time for rest and breathing.

Five pieces in a hall seating from eight hundred to

a thousand make an adequate orchestra. Three, excellently played, will do. By dint of careful inquiry, small trios and quintettes may be procured for as little as five dollars an evening for each member. Of course every rehearsal counts as much as a performance, but at that, the committee gets out of its music bill cheaply. It will pay also, of course, for new music which has to be bought. In any pageant, no matter how small, try to have more than the unaccompanied piano.

For religious pageantry the organ is unsurpassed. Such is its range of values that it can always be used alone, though the oboe, the clarinet and the trumpet may be used with it. Mr. Charles I. Davis in an article on "The Use of the Pipe Organ in Pageantry" says, "Most churches to-day have pipe organs. We shall call the organ with two manuals, or keyboards, small, and that with three or more, large. The two-manual type is far more often used and has its glaring faults. The inability of the average organist to use the pedals reduces this instrument to a harmonium. There is possible only a little variety because of the small number of stops. Soft stops are seldom found and one must either play softly or loudly without any one of the dozens of intermediate stages possible in the larger instrument. Because of the position of the old organs, usually flat against the wall, and at a height above the floor, the unvested organist with his music and cue-sheets and the turning of the pages and organ manipulation may spoil the pageant picture. Since one must use the organ at such times, it is well to allow the loud stops (Diapason, Viol di Gamba, and by all means the Octave

or Principal) to go unused absolutely, and increase the tone by means of the singers.

“Large pipe organs present ideal working conditions. Here are possible very beautiful effects due to the great amount of variety which may be obtained. It is possible that the effect of both strings and horns may be supplied from it. Many of the old organs have flutes, oboes, and clarinets of fine quality which may be used as single instruments, instead of having the actual clarinetist or flutist.”

The last type of music to be used in pageantry is that of the human voice, solo, trio, quartet, antiphonal groups, men's voices, women's, and children's, small choruses and large. Too many of these various groups take away from the sense of unity of the pageant. The author prefers either one large chorus, plus solo voices for special effects, or a small chorus with a quartet for separate occasions. Her co-workers have produced beautiful and unusual musical settings with groups of men singing antiphonally. The important thing is this: that when people are introduced into the music of the pageant, human interest is introduced. Instrumental music is impersonal; vocal music is highly personal. This fact is both an asset and a liability. Unless the singing and the singers belong actually in the pageant plot, they detract from its unity.

It may be necessary to have pageanters sing on stage or platform, and those with acting ability will probably not be trained singers. In that case they may sing, but the burden of the chorus is carried on off stage by the trained group. Soloists, quartets, and any singing

group whose text is integrally part of the plot, should be so placed that they suggest sympathetic or allied personalities,—not necessarily very definitely,—such as a Greek chorus would be, or celestial guardians, or the populace, deeply engaged in watching the outcome of the episode, or wise interpreters or counsellors chanting words of guidance. They may be seen or unseen, and in most cases preferably the latter, but they should be felt as moved and moving human voices.

Choice of Music.

The first principle of all is to choose it within the ability of your performers, even though that may limit you greatly. The next is to choose music not too well-known. Music, of all the arts, lies nearest to the emotions, especially those which memories bring to life. A familiar tune in a pageant will transport imaginatively many of the spectators to some moment in their past, when the author wants them intensively occupied with the scene before them. Especially is this true of religious music. Nevertheless, few people in the average audience are so musically educated as to eliminate all good music.

The writer has a simple rule as regards elimination. Everybody knows the various volumes of collected music arranged either for piano, or for violin and piano, or for a trio. There are at least fifty such collections, and they contain, typically, three minuets, Mozart's, Paderewski's, Beethoven's. They have one Hungarian dance by Brahms, Chaminade's "Scarf Dance," Schubert's "Moment Musical," the "Cradle Song" from

Jocelyn, Hoffmann's "Barcarolle," and the rest of the familiar, popularized, absolutely well-known "restaurant music." Whatever gets into those collections may wisely be eliminated on the score of familiarity, and even then, the good, available, melodic music has hardly been touched.

This same familiarity, or connotative quality of music, may be capitalized. Laden with exactly the right association, it becomes an asset. Elgar's "Pomp and Circumstance" is distinctly a Wellesley College march and belongs to their pageantry. Certain hymns in religious pageantry, which have never been used except for certain elevated moods at certain liturgical moments, can be used again when exactly the same mood should be established. Connotation here enriches. On the other hand, the famous hymns of general applicability, and especially hymns that have been sung at funerals, should rarely, if ever, be used. For the finale, when the congregation joins in, and for a prelude to the pageant, a familiar hymn may be included more fitly, since then it is only establishing a general theme.

There is left, to choose from, a vast field of noble music, fitted to every occasion which religious pageantry can devise,—Gounod, Rossini, Handel, Mozart, Beethoven, Weber, Mendelssohn,—glorias, masses, alleluias. Then there is the narrative music of the oratorios, Costa's "Eli," and "Naaman," Mendelssohn's "Elijah" and "St. Paul," Rossini's "Moses in Egypt," Dudley Buck's setting of the "Magnificat," and the rich content of Horatio Parker's "Dream of Mary." In regard to Jewish music, anyone who follows Henry

Gideon's editing of it will find it careful, accurate and reverent. There is no excuse for the writer of a religious pageant who incorporates Faure's "Palms" into a scene supposed to represent the Triumphal Entry into Jerusalem.

Indian music, too, is obtainable, and an effort should be made to ascertain, as far as possible, music characteristic of the Indian tribe which the pageant is representing. As with dancing, the music of the Flathead Indians is not like that of the Blackfeet. The Indian of the Atlantic seaboard in 1620 may not be presupposed to be identical musically with the Omahas of the twentieth century. So, if possible, get something approximately tribal.

The drum is the basic Indian instrument; the red man dances to it and he sings to it, and the three braves gathered about one tomtom do not all beat to the same rhythm. The singing of accurately recorded Indian songs can only be done by amateurs under expert direction because the intervals are different, and the time changes frequently, but there is a fair amount of Indian music, or music written on Indian themes, which does not deviate too far from the original sources, both vocal and instrumental. Some of it is excellently suited to dancing. The best known of these are to be found in Arthur Farwell's compositions, published by the "Wa Wan Press," Frederick Burton's "American Primitive Music," Edward MacDowell's "From an Indian Lodge" and the "Indian Idyl," Carl Busch's "Four Tribal Melodies," and "An Indian Lullaby," and Charles Cadman's songs. The writer has found for

simple pageants played by young amateurs that both Arthur Farwell's music and Frederick Burton's afforded interesting material for dance and song respectively.

Music so new that it does not make immediate appeal to an average audience is not advisable in pageantry, though it be most valuable elsewhere. The eye and the ear are not both equally alert at the same time, and where the vision is deeply engaged, the mind is not listening intently to the music. So if the composition is one to be studied in order to be appreciated, it does not belong in the sweep and action of pageantry. It was interesting to watch the response of the audience musically to MacDowell's "Hymn of the Pilgrims," arranged from his 1620, and the spirited swing of Hagedorn's "Harrying Chorus," set by Edgar Stillman Kelley, contrasted with the other very interesting music, but music not so instantly melodic to the untrained ear.

This brings us to the question of having the music specially composed for the pageant. Certainly every chance should be given to young composers, both to have their music brought before the public, and to give them a chance to hear it played by an orchestra and listened to by a public. There are many of them needing recognition, and music definitely designed and adapted to a text is a wonderful asset. But as the author must know popular dramatic values, so the composer must also be able to make an instant appeal. If he cannot, it is better to adapt the music. And of course, only rarely can the author obtain original music of the proved and majestic quality of the great composers.

The payment in question is an elastic one. At a large Massachusetts pageant the composer was paid three hundred dollars and given six weeks in which to write the music. Certainly, he must have needed to have a note-book full of themes. Often the composer makes no charge for writing the music, since it is marketable material after the pageant is over. The text is dead and done for; the music, not speaking so definitely of time and place, may be used for other occasions, and sold independently as a new composition might. The composer has gained the knowledge of its actual orchestral qualities and its public appeal.

To sum up, be a little careful about the composer whom you employ and remember that specially written music may be very poor stuff; music adapted very good.

The Relation of the Music to the Text.

The music may be intermittent, heard only when the text actually demands it, or it may run, slipping smoothly from one air into another, throughout the entire production, sometimes the principal thing in the production, sometimes subdued to an *obbligato*, sometimes, especially in organ music, carrying on a mere thread of sound that later is to swell into fullest melody. If the pageant is religious or idealistic throughout, it is often possible to have no break in the music. If there are scenes of realism, music is generally not suitable.

The ideal way is for author and composer to work together, each desiring to use the other's resources to the utmost, but in cases of disagreement, the author should have the deciding vote. Composers sometimes

feel that the words are of minor importance, whereas the author slights the music as merely incidental. The chief difficulty is so to arrange the music that it does not hold up the action. Dramatic climaxes develop swiftly; musical climaxes slowly. A dramatic ending is sudden; a musical one may be deferred and prolonged while the unhappy actors have the appearance of lingering on the stage and dumbly waiting for the thing to be over so they can get off. If the music cannot be hastened, the writer must devise a longer development in the working up of his scene, but he must not pad it, so as to give the composer a chance. But if values are to be sacrificed, it is the music that must be subordinated, not the text.

Every piece in the orchestral score should be marked with the changes that pageant arrangement demands, and never the instructions left for the director to give at the performance. Every "repeat" for a dance, every prolongation for a distance entrance, in fact the smallest of details must be on each piece of music used by each and every performer. A list of the selections in the order they are to be played should be fastened to every performer's music stand. Needless to say, pocket-flashes for every player will be needed if the hall is dark, and the sheets must be laid in the order in which they will be played. When the writer has used a band, and only one rehearsal was accorded, a special assistant should stand on the band-stand with the director, giving him every cue, and holding the prompt book.

Music should be of the period depicted in the episode, and also characteristic of the country which serves as

the background. Too great care cannot be taken to have the atmosphere preserved and heightened. Ascetic words in a religious pageant should not be accompanied by sensuous music, and the voice quality, too, must here be considered. Boy sopranos have a purely celestial quality sometimes that no woman's voice can get.

Choruses are essentially pageantic, just as large masses of people are, and unless the production is a very small one, they are an absolute requisite. The great volume of voices rising into the air is most thrilling. "Choruses for the people in pageants," says Arthur Farwell, "should be simple and broad, so as to be easily learned. Complicated choral writing is not advantageous. The people need, and want, new songs, and there is a great field for such work in making the melodies simple as those of Stephen Foster, though with harmonies more modern and rich. There is no difficulty in getting any group of people to sing in four parts."

The writer has found that the most economical arrangement is to use a chorus already organized. Usually the singers cannot be depended upon to give more than one rehearsal a week, so the music must be started the moment the pageant is actually decided upon. If they are to be out of sight, they may use their notes and words. They are, even then, though unseen, a part of the performance, and must feel the same *esprit de corps* that are felt by the rest of the pageanters.

Rehearsals, Orchestrations, and Time Schedules.

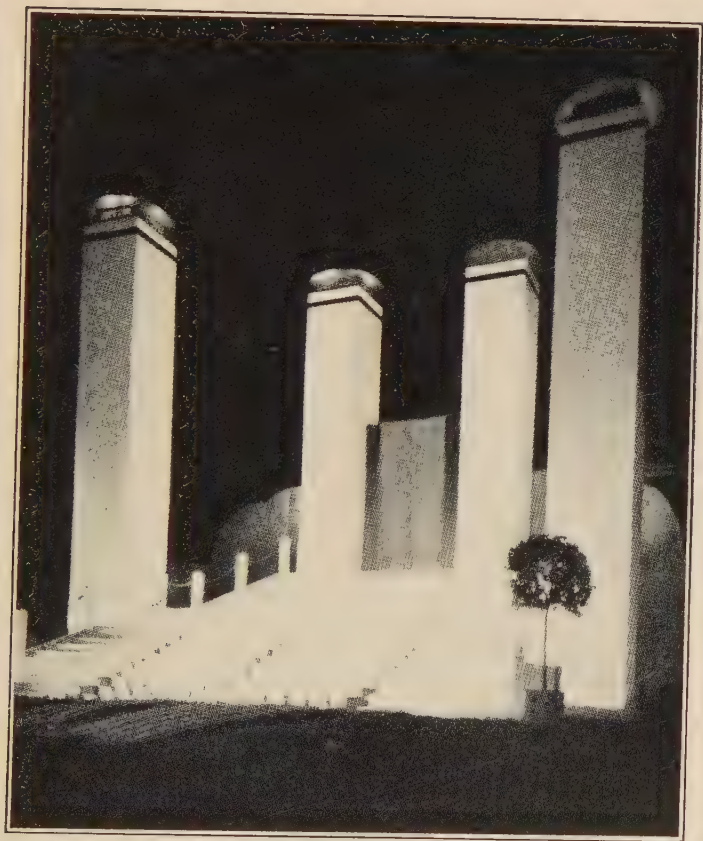
If orchestra or band is engaged, the number and duration of the rehearsals should be stipulated in the con-

tract. Professional rehearsals usually cost one-half the sum paid for the playing at the final performance. Sometimes the music can be rehearsed with the entire pageant when only a small proportion of the orchestra is present. Of course, in the main, the music is perfected by itself, just as the acting is, and then the two brought together. If the music is continuous, and the cues require delicate adjustment to the text, the musical director had best come to just as many acting rehearsals as possible, and with the piano, take up cue by cue until a smooth production is ensured.

What courtesy, what painstaking coöperation on the part of such musicians the writer of this book has had! Such co-workers, subordinating their own contribution to a perfect blending with the whole, have conferred a beauty on the final production that can never be adequately recognized.

If pageanters sing with the chorus off stage, they need to be rehearsed with it, and without it. Even though you do not depend on the actors to contribute much of the volume of sound, you can safely depend on some of them to get off the key or out of time! Their singing is a contribution to the realism of the production, for the sight of stationary groups, standing silent, and waiting for an unseen chorus to get through, is not effective. Such a group joining with the chorus is superb.

Remember that the same time allowed at rehearsals for tuning up is to be allowed for the performance, so the musicians must be there on time. A harp, if it has to be moved during the performance, needs retuning,



Set — "Stairway of Blessing" in Epilogue, "The Land of Plenty" in "Pageant of Gratitude." Designed by Robert B. Hartman. Williamson Field, Franklin and Marshall College, Lancaster, Penna. 1929.
200th Anniversary of Lancaster County.
Author and Director — Percy Jewett Burrell.

and as a matter of fact, the tuning of a harp is a lengthy undertaking at the best.

Six weeks' preparation is a moderate amount of time to allow for the musical preparation of a medium-sized indoor pageant. In the larger ones, a whole winter season preceding the June production is none too long. The time of composition depends wholly upon the composer, and so does the time allowed the musical director to choose the music and have it arranged. Professional orchestration in some cities costs about five dollars a page. Copying costs fifteen or twenty cents per page. Both forms of service are not always available, so time must be allowed there.

Placing the Musicians and Singers.

Never should they be directly between the audience and the actors, unless the orchestra alone is placed in a pit, and is unseen. Sometimes they are at one side of the grand stand; sometimes the other. The objection here is that acoustically the music is not balanced well. At "Caliban" they were high above and in back of the stage, and a shell built about the vast orchestra carried and directed the sound. It is not a difficult matter to make and floor a shallow trench for the players just below the front line of seats, and disguise it with greenery. But bald-headed musicians, flourishing white sheets of music, do not add to the illusion, so subdue them as much as possible.

Indoors, they may be placed more suitably to one side; they seem to "belong," then. Masking them with palms and greenery is good, but not necessary. In no

case would I shut them round with folding screens, if they are frankly with the audience, and not on the stage. It is, of course, a help if they are where they can see the action.

Placing the chorus is a more difficult matter, for they, very naturally, wish to see the production. If they are to be hidden, they should be told so at the very beginning of the rehearsals, and given an opportunity to witness the production at the dress rehearsal. Flash-lights again must be provided if the hall is to be in darkness. It is difficult to keep a chorus or even a quartet in pitch, if it is too far away from the instruments, though responses from the remote depths of a vast auditorium are very beautiful. It has been said that antiphonal singing cannot be done effectively if the hall is a small one, but the writer has never worked in any auditorium too small to make the use of this form of singing ineffective.

Placing the chorus behind the scenes is very tricky, and the acoustics of such placing needs to be tried out all over the auditorium. In a recent religious pageant, celestial voices off stage were supposed to be heard. The idea was to create a sense of incredible remoteness and unreality. Down front the voices were distinctly too loud. In the back of the hall they were absolutely inaudible! When the hall had been empty at the dress rehearsal the voices were heard perfectly; crowding the hall with spectators made the acoustical problem entirely different.

Out of doors, even though the volume of sound varies with wind and location, the open air quality adds some-

thing to its beauty. People singing outside the pageant grounds and slowly drawing nearer give a longer time for the gradual increasing of the volume of sound. It invariably charms an audience first to hear the singers and watch for them, and then see them emerge, a few at a time, still singing. Always remember, if you put on a pageant at the border of a wood, how lovely this simple device is.

The outdoor shell in which the band or orchestra is housed should be built thus, according to Crawford and Beegle. "For outdoor pageants, this means a floor raised several feet above the ground, a back, and a slanting roof of pine boards for a good resonator. Side wings are not necessary, but might help in directing the sound." A shell to direct the sound is also suggested for the orchestral pit when it is built out of doors, but this seems hardly necessary or advisable.

Processionals, Indoors and Outdoors.

Here is a device, dear to the pageant master's heart, but a great burden to the musical director. Unless, like church choirs, singers have been trained both to walk and sing, they have to be introduced to what seems to them a new art. Even marching to music, without singing, takes drilling. The simplest processional dance over ground that has slight variations, or paths that curve and twist, is full of difficulties. Rehearsing steady marching, with strong rhythms, must always be done in halls that can stand it, and where the building inspector is fully aware of what is going on. Amateurs rarely realize the strain on the typical old building which is

so often hired for pageant rehearsals, when rhythmic marching is done for hours.

Singing and marching is more difficult, and singing while descending stairs, though most delightful, much more difficult still. Mr. Charles I. Davis says, "The chief difficulty with most processional is the lack of rehearsal. Distances and speed must be carefully timed, and when this is done, there need be no fear of a poor processional. The following tabulation may be of some assistance in helping the step-formation:

<i>Time Sig.</i>	<i>Left Foot Beat No.</i>	<i>Right Foot Beat No.</i>
$\frac{1}{4}$	1	3
$\frac{3}{4}$	1	1
$\frac{6}{8}$	1	1
$\frac{2}{4}$	1	1

"To have a slight sway in unison when the group changes from left foot to right foot, and from right foot to left, makes a splendid effect, if it is rehearsed so it takes place with perfect rhythm and spacing. If there is a processional, there should be also a recessional.

"When the singers in processional are accompanied by the pipe organ, one of two methods may be employed. One is to start with a large tone and decrease the volume of the organ as the singers approach the front of the church, allowing the voice to take the place of the tone gradually. This is perhaps the best, because it permits of a small amount of tone at the close. So, for the speeches opening the pageant proper, it gives the opportunity to create the desired atmosphere without having to 'work off' the effect of the rich organ music.

“The other is the reverse of the above. In it, the tone begins quietly and increases in volume as the singers approach the front of the church. The danger here is that there may be insufficient tone to establish the rhythm and keep the singers tonally sound. This is important. An echo organ in the back of the church solves some of the problem.”

Summary: (1) By all means have music specially composed, if you can find a competent composer. (2) Avoid familiar music too heavily laden with connotative values. (3) Use music richly and in as great a variety as is suitable to the text, and does not destroy its unity. (4) Start the choral music early, and combine the singing actors with the chorus whenever possible. (5) Place the orchestra or band out of doors with great care, using either a pit or a shell. Outdoors or indoors, screening is desirable if done artistically. (6) Let the musical director and his committee decide on the make-up of the orchestra and the choice of the musicians, but do not hesitate to voice your own opinions. Pageantry is a collaborative art. (7) Have courage to write your own words or adapt another poet's words to music already written. So few are the stanzaic forms that this is easier than it seems. (8) Get acquainted with the music yourself. Buy it, play it on piano or victrola, pick the air out with one finger, only *know it yourself*. (9) Remember that a musical motif repeated, and re-repeated connects your text and gives it coherence. (10) There are words already written to a large amount of well-known orchestral music, adaptations for quartets and so on. Also any musician will note down

an air for the pageant writer so he may adapt words to it himself. Remember this, and use it, in accord with the suggestion in the chapter on "Dancing," that singing accompany it. (11) Victrola records afford a gold mine of valuable material, sacred, patriotic, racial, and of every other variety. These records may sometimes be used for rehearsals, and for estimating time effects. With caution they may be used off stage for chimes, for bird calls, for distant music of organ, martial music of marching armies and other imitations. (12) There are also in the victrola records a great number of foreign language musical records for some twenty or so different races. Special catalogues of these are to be had on request.

Finally: Use music to the utmost.

VII

COLOR AND COSTUME

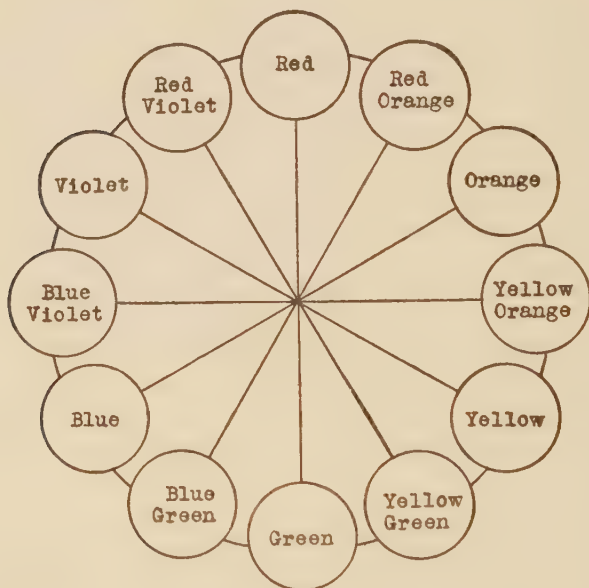
THE pageant master's problem is twofold. First, there is a series of color combinations to be devised for each group in the pageant which comes on by itself, or which mingles with the one preceding or following. Second, there is the shifting of these same colors, as the groups change their positions, so that the characters afford varying color contrasts, one with another. In other words, it is the problem of the kaleidoscope. There is the background to be considered; the distances from the grand stand or the audience; the effect of brilliant sunlight which diminishes as the afternoon wears on and the first shadows fall; and last, the gelatine screens which affect the artificial light of the evening or indoor performance, as well as the quality of the light itself.

The beginner, trying to understand color, becomes first acquainted with the rudimentary principles as based on the simple color chart. This takes the colors of the spectrum and arranges them in a circle, so that the complementary colors may be opposite each other. Such a chart is given on the following page.

There are fundamental or primary colors,—red, a vermilion; lemon yellow; and the ultramarine blue. Then the secondary colors are orange, green, and violet. The red orange, the yellow green, the blue green, and the

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red violet result from the merging of the spectrum colors ; and so does every other variation of color which is not made by the paling and darkening that result respectively in tints and shades. The analogous colors are those next each other. A dominant color is the use of



one hue with varying shades and tones. A completed color scheme is one in which all the primary colors are present, or at least traces of them.

Theoretically, the color scheme of an episode should be composed of complementary colors. Actually, an episode is more effective if so obvious an arrangement is not used. It may be done in a dominant color. It

may be done in darkened complementaries, or in "broken" tones, where the primary or secondary color has been broken by the addition of black, white, or gray.

Contrast is the easiest of all effects, but too striking a contrast may destroy the mood created by the important dominant color, which has been chosen for its historic, or symbolic meaning. Besides the straight complementary contrast, there is the contrast of tone where the dark color becomes deeper, and the light color brighter by reason of their juxtaposition. Before making even the most tentative outlines of the color schemes of a pageant, it is best to go straight to books entirely devoted to color theory, rather than the chapters on color in the various books on dramatic production, excellent as those chapters sometimes are. Such a list of books will be found in the bibliography. Usually there are too many episodes to be arranged, too large a number of groups to follow one after another, to permit a brief résumé of the principles to afford sufficient data to work upon.

Black and white together are sophisticated. Pierrot and Pierrette, the figures of Aubrey Beardsley, the dominoes of masquers, all those types come to mind. Black alone is too depressing. White has nothing to say. Silver is cold, but gilt warms, illuminates, and draws colors together in a composition. Jewels, and any shimmering or glittering effect, attract the eye more than color alone and should be used discreetly.

The colors of outdoors are cold colors, except in brilliant gardens and at dawn and sunset. So, greens, blues, purples, being the common colors of nature, are

cold colors. Red, orange, and yellow are warm. Following nature's precedent, both in indoor and outdoor pageants, the predominant colors should be cold, and background colors be cold, so that if the warm colors be introduced, they are either in the foreground at the beginning, or ultimately come there. Low tones and neutral colors are quieting, and give dignity to a scene. So does uniformity of effect,—a procession of friars in brown, or scholars in their black robes. Black is so powerful in its subduing quality that it should be used with care. Hamlet alone wears black, and no one else in the play. Black put with red is Mephistophelian; with red or orange the gloom is fought with and conquered. For example a black and orange pied jester is a melancholy philosopher who has encountered life with its grief and perplexity and has laughed at it.

Dark grays and greens, blues and purples are tragic and sombre—the color of storm and tempest and dark water. Put them against a blue horizon or a sunny green hillside and they lose much of their portentousness. Put them against gray rocks, or under dusky pines, and they become subdued again.

White is for contrast, and for cooling even more the greens and blues and purples. With red, orange, or yellow it suggests gayety, merriment, flower gardens, and summer afternoons. These three warm colors can be used more freely with white for contrasting, or for paling the colors into tints. Cream white and ivory white are preferable to the dead white or blue white, unless the costume represents a ghost, or a snow queen.

Nevertheless, avoid white altogether if possible. For

one thing, it is cheap and commonplace. In the impromptu pageantry of school and church it is found too frequently, because every child has a white dress which can be used as a foundation for the costume. Take a typical small pageant with Truth, or Justice, or the Spirit of Civilization. Ten to one, the character will be costumed in white with a limp shred of tumbled blue or red cheesecloth added. Substitute Truth in a pale turquoise with a fillet of gold; Justice in mauve violet with a fillet of burnt orange, and a Spirit of Civilization in pale apricot shading into peach color.

'Neutral colors are neutral in effect,—they do not excite or stimulate. Their chief use is to stand as intermediaries between the colors that compose them. Brown by red, and orange brown by orange, gray blue by blue, and an olive gray beside green are agreeable.

Silver and gold, when applied by the costume worker, may be modified. There are several brands of metal paints coming not only in the above-mentioned but in bronze. Silver and gold may be mixed to produce a warmer effect than silver alone; gold may be deepened into bronze by painting it thinly over red or orange. Silver painted thinly over blue is doubly cold but celestial.

Color for Dramatic Values.

Color is used in pageantry for beauty, for conveying atmosphere, and for interpretation. For a play with delicate values, soft, agreeable colors should be chosen. For a fairy masque there should be light and cheerful tones. But for pageantry which deals in large values,

there should be always a place provided for vigorous color effects, and a liberal use of the warm colors.

The color has an emotional effect on the scene. The same scene played in entirely contrasting color arrangements would have a very different effect on the audience each time. So each scene should have a dominating color which is worn by the majority of the actors and which comes down toward the front of the stage. Each dress will be to the costume director not a garment, but a block of color against a background. The beginner had best use considerable uniformity and a standard set of color contrasts. For instance, he may use blue green for his dominant note. His chief beauty is gained by the gradations and numerous tints of blue green, with perhaps a little wine color or deep violet used judiciously in smaller apportionments. Or he may merely take black, gray, or cream white to relieve the monotony of the blue green. If he has a large pageant, so limited a choice will not suffice. But it would be very effective for a small one.

The mood and a tone of an episode determines much of the color scope. A martial interlude demands red; a priestly one, black, gray, brown, with only the cardinal's red to relieve the soberness. Remember the general principles of coldness and warmth; apply them to the emotional content of the episode. Then as the episode progresses dramatically toward stronger emotions, so may the colors in which the characters act. A king in royal purple, fighting against the temporal power of the church, may at the highest moment of his violent wrath be defied by a cardinal in red. The same king in

the same purple may in a varying episode be calmed, and sue for priestly pardon at the hand of a brown-robed St. Francis. In processions the gradations of color may be light ones growing more definite and finally leading up to dominant notes of darker hues. Or the reverse, if the order has a meaning to be applied.

Colors used out of doors have a quicker emotional effect than those indoors, discounting of course the brilliancy of certain lights. The atmospheric blue begins nearer to the grand stand than the beginner realizes, and deepens more rapidly. Sunshine throws violet shadows on all cold colors, and turns the brown of khaki into gold. The green shade of trees, bushes, and terraces reflects visibly on the colder colors and throws the warmer ones into greater brilliancy. When the light is diminished, warm colors grow dark more rapidly than cold colors.

Colors Used According to Historic Periods.

Ancient Egypt used the familiar dull reds, yellows, blues, greens, browns, black and white, that are found in the museums to-day, and also on the pieces of Egyptian handicraft so frequently brought in by tourists. There was also some gold used decoratively. Allowing for the changes wrought by time, these colors were, some of them, probably warm and bright. The Chaldeans and Assyrians used blue and yellow in their architectural decoration; blue, white and yellow being a favorite triad; occasionally an orange yellow and a dark blue. We may assume, possibly, that colors so characteristic in tiles and medallions were favorites in

costumes also. The Persian colorings known to-day for their richness and beauty are apparently unchanged from antiquity, except where commercialism has stepped in and ruined them, maroon, crimson, olive-green, violet, with blue, yellow, amber, black, gold, and white in figures upon them.

The Greeks loved bright colors, red, blue, yellow, and black, and used much embroidery in gold, blue, and Tyrian purple. These embroidered borders were not always applied to white fabrics, but to brightly colored ones. Patterns were woven into textiles also. Black and gray were their mourning shades. The aristocracy preferred pure white for their linen robes, but Norris says that the common people wore grays and browns, while the colors in most common use were greens and grays.

In Bible times the three primary colors were in use, and unless sun and wind and usage had dimmed the dyes, they were bright. The Tyrian purple, which seems really to have been a crimson so rich that it was black in fold and shadow, belonged only to royalty. There was the natural unbleached color of wool, the black of goat's hair, and woven designs combined from any of these, as well as embroideries. Gold thread was used in embroidering the garments of high priests and governors.

Among the Romans the tunic, and the long frock-like garment known as the *dalmatica* were usually white, with colored embroideries or stencillings. As the empire increased in power and wealth there was a more lavish display of colors in innumerable shades, combina-

tions, and contrasts. Even the poor had bands of color, or fringes for their robes. Emerald green, orange, and deep blue, for instance, were worn during the fourth century, besides all the other primary and secondary and analogous colors.

Increase of richness in brilliancy and variety of color came into Europe through the Byzantine influence, gold tissues, more color harmonies, greater variety of textiles and woven patterns. This introduction spread, and at the time of the Renaissance it had begun to go abroad into all Europe. After that, there was no color limitation except as fashion or sumptuary laws decreed or decreed brilliancy of dress.

American colonial dress, contrary to the general opinion, was not confined to grays and browns, but included reds, blues, greens, purples. Yellow, however, was uncommon. Sombreness of hue was considered decorous, but the scarlet petticoat is mentioned in too many wills and inventories to credit Puritan New England with entire absence of vanity. The brown leather jerkin, the minister's sweeping black coat, the silver buckles, and the square white collar and cuffs allow for effective combinations. Brighter colors and the popularity of figured goods mark the Revolutionary period and the following decades, until the Civil War made sombre colors with the middle-aged more common; but bright plaids and figured silks in shades both rich and delicate with the younger women. Contemporary history always provides a passing popularity for colors like magenta and solferino pink. Every war introduces something sartorial for the color artist to consider, and

every decade sees the rise and fall of a more capricious color popularity based on nothing but fashion.

Color Symbolism.

This, fortunately, has been observed continuously. Like superstition, it is never wholly forgotten, and even though the association be a subconscious one, the audience responds when certain symbolic colors are used.

White signifies light, innocence of soul, purity of thought and holiness of life. Worn by women, it indicates chastity; by men, humility; by judges, integrity. The priests of Osiris, of Zeus, of Brahma, wore it; so did the vestals, the Levites at the dedication of Solomon's temple. The flag of truce and the shield of untried manhood are white. Christ's garment was white at His Transfiguration. White was used for mourning up to the time of Queen Mary, and in China is so used to-day. The Chinese white for mourning is really a pale bluish gray, "moon color." In the Middle Ages the Lenten color was white, and Charles I declared he would be crowned in white, though Merlin had prophesied disasters would fall upon England at the coming of the White King.

Black is for darkness, wickedness, death, shame, despair, witchcraft, wickedness, solitude, horror, power, and the negation of everything. Ecclesiastically, it is the spiritual darkness of the soul unilluminated by the Sun of Righteousness. Somnus, the god of sleep, is dressed in black; so are the Harpies and the Furies. It was the custom on Christmas Eve during the thirteenth century to have a threefold vesting; first, of black, to signify the



Scene from Religious Pageant Drama, "The Wayfarer," University of
Washington Stadium, Seattle, 1920-1921. Author, Rev. James E.
Crowther, D.D. Director, Montgomery Lynch.

time before the declaration of the law to Moses; on the removal of this, white, to indicate the days of prophecy; and last, a red vestment to symbolize the love and charity of mankind which the coming of Christ brought into the world.

Black and white together, as seen in the habit of the Dominican friars, stood for humility and purity of life. Solemnity, secrecy, and resolution are supposed to be indicated by it. In other respects, it is a highly sophisticated combination, with an underlying note of heartlessness.

Gray, or ash color, is the emblem of humility or accused innocence. Sorrow, tribulation, age, quietude, reverence, dignity without presumption, and renunciation are some of the qualities it indicates. Gray is worn as a protest against luxury, display, and gayety. Sackcloth and ashes are the habiliments of despair. Gray and brown signify gloaming, the barren earth, leafless trees, withered hopes, twilight and storm.

Yellow is the color of gold, of the sun, of Apollo, marriage, fruitfulness, and wisdom. The golden rule is supreme wisdom. Old masters gave Joseph a yellow robe because of his wisdom in obeying the angels. Clear yellow can signify love, constancy, and dignity. When it is a dingy or less bright yellow, it stands for jealousy, treason, inconstancy, and deceit. Judas is represented as wearing a yellow robe. In France during the sixteenth century the doors of felons were painted yellow.

Red is love, enthusiasm, creative power, heat, energy, courage, ardent zeal for the faith; so it is worn by Galahad. It is the color of blood, the fire of the heart.

The third step in Dante's Purgatory is red. The Madonna is clothed in red and blue for love and constancy. Magdalene wears red because she loved much. Red is used on the Feast of Martyrs and at Whitsuntide. A Pope is vested in red when he says mass and is buried in red. A red letter day is a day of good fortune and happiness. Scarlet is the sign of honor and prosperity in the Old Testament, and sin is scarlet in the New.

In an evil sense red is for bloodguiltiness, cruelty, war, hatred. The red flag is the symbol of insurrection and terror. It is the color of passion, of danger, of martyrdom. Satan and Mephistopheles wear red.

Green is for springtime, and the fruitful earth. It is the victory of new life over death, and the budding of the trees after winter. It is the color of the sea and of naiads and fairies. It is used for the Easter celebrations at certain cathedrals in Europe, and for the period from Pentecost to Advent. Jealousy, envy, and inexperience are its contrary meanings.

Blue is the symbol of heaven, of heavenly love, of truth, constancy, fidelity, eternity, faith, loyalty, spotless reputation. Minerva's mantle and Juno's veil were blue. Diana was robed in blue and silver. Iris and her priests wore blue. St. John always wears a blue tunic for constancy. A dark dull blue may stand for night, a gray blue for thunder, a blue-white for cold. Blue is almost wholly a color symbolic of virtues.

Purple stands for royal majesty and imperial power. It is the color of wine, and therefore belongs to Bacchus. Jupiter is robed in purple. It is the color for court or state mourning. When it becomes violet, it signifies

penance, fasting, sadness, suffering, passion. It characterizes the obscurity of the mystery of the Trinity. It is a Lenten color.

Orange, being flame color, is the symbol of benevolence and of the spirit that does good deeds wisely. The Renaissance painters gave all the beneficent saints, like St. Catherine and St. Barbara, orange robes. It is the color of the lamp of knowledge, of the harvest, and of the hearth fire. When it is saffron color, it is the symbol of marriage. Roman maidens up to the fourth century wore saffron wedding veils, though Christian maidens wore purple and white. When Helen of Troy was to be married a second time, she brought a veil with saffron-hued acanthus embroidered around it, which her mother gave her at the time of her first marriage, hoping the veil would bring her good luck in her unlawful wedding of Paris.

Summing up these suggestions: 1. Keep in mind the outdoor or indoor setting. 2. Remember that sunlight makes colors gain in brilliancy, and electric light with colored screens completely alters them. 3. Atmosphere increases the blue and purple tones, adjacent colors throw their own shadows, and the gathering of dusk or the falling of forest shadows darkens warm colors quickly and cold colors less quickly. 4. Consider the shifting positions of the actors in relation to each other. 5. Choose colors to correspond with the mood of the scene, with the growth and progression of dramatic values, with their historic accuracy, and with their symbolic meaning. If any of these considerations have to be sacrificed, discard the last.

Costumes.

These may be hired, borrowed, or made. Hiring and borrowing are the least desirable, since no exact color system can be followed out under these circumstances. But often it is absolutely necessary to hire part or a whole of the equipment. In such a case, list every person to be dressed, and append a general statement of what he should wear as to period and color. Send copies of this list to each available costumer and compare not only their bids, but the quality of their stock. Measurements of the wearers should accompany the order for the costumes, and the whole assignment of the business done at an early date, to allow the costumer time to get his stock in condition, and back from other renters. Nowadays the enterprising man in this business follows up the sales of large numbers of costumes from various sources, and often has sets of garments, beautifully made, and designed by well-known artists.

When the costumes are unpacked, have two persons present at the listing and assignment, so that nothing is lost, or, at least, the loser can be held accountable. Rented costumes should be treated with care, kept from being stained by grease paint, carefully repacked and returned promptly. When a costumer knows that the pageant master is considerate of his goods, he will trust him more and more with better costumes and better service. He can afford to.

Borrowed costumes are generally ineffective, and are not in key with the others. They are apt to be too distinctive, or too delicate in color and fabric to be effective. The very beauty that has occasioned their

preservation is apt to be of the perishable kind. Unless the affair is limited wholly to actual old costumes and relics, it is better to keep to one kind.

The costume made for the occasion is the only really satisfactory one. After the color scheme has been mapped out, costume sketches are made by artists or art classes in the local school or college. A perfect costume sketch is done in colors, includes footgear and head-dress, and diagrams for cutting. To this, provided the material is not to be dyed for the occasion, are attached samples of the goods, the price per yard, the store that has them, and the amount of cloth necessary.

The cutting and sewing must be organized. Co-operative sewing is the most satisfactory, where one person makes the collars and cuffs, another the sugar loaf hats, a third, the angels' wings, a fourth stitches long seams which a fifth is basting, and so on. Some of the sewing has to be done at home, but supervised dressmaking ought to be the rule. Cutting a costume and sending it home by a child for the mother to make is not a very satisfactory procedure. The wholesale manufacture of the costumes under a corps of volunteer workers who sign up for certain days in a week is the best.

For fabrics, mosquito netting and cheesecloth are the cheapest. Also the least effective. Cheesecloth, to have any line values, needs to be very carefully draped. From that material, going up the scale of prices, there are cottons, bleached and unbleached, muslins, cambrics, silkaine, cotton crêpe, galatea, percale, canton flannel,

silks and satins of various weights, and velveteens and velvets. Buy the cloth wholesale if possible. Usually forty yards is the smallest quantity obtainable. Theatrical costumers have an inexpensive and very effective line of dry-goods always, in the way of tarlatans, metal cloths, silk tissues, perishable but lovely.

Buying for permanency is a question. Costumes that can be used again pall on the audience. Renting out is not profitable unless it is done by a professional. Loaning them generally means losing them. Unless the pageant is put on by a school which produces constantly, both for class work as well as for the outside public, the conservation of a permanent wardrobe of costumes is not recommended.

When there is no money at all in the budget, ask for discarded sheets and drapery curtains. These usually have barely enough wear in them to stand the dyeing, making, and wearing, and cost nothing. Besides, the texture of long-laundered cotton is very satisfactory. A brisk canvass of the town will often bring in enough material in this way to costume a small, a very small, pageant completely.

Dyeing is above everything to be recommended. In no other way can the color scheme be carried out perfectly, and such soft and delicate tones gained. The market has several good dyes, some better than others, and the costume director must experiment to find what she likes best. If much dyeing is to be done, it is well to buy the dyes wholesale. Dyeing is too fine an art to be treated as a subtopic to a general chapter, but directions for dyeing, together with tie-dyeing, batik,

stencilling, and block printing, all of which arts are essential to the costume director of a pageant, may be found in the books listed in the bibliography at the end of this volume.

Armor may be made of painted burlap, the paint mixed with thinned glue. Shellac, as many coats as are found necessary, is a perfect stiffener of cloth. Chain armor may be made of coarse knitted goods painted silver. Armor may be made of thin scalloped rows of cardboard, silvered, and sewed in overlapping rows upon a cotton foundation. Helmets may be made by taking the crown of a derby hat, and attaching a pasteboard visor, and then silvering the whole. Get the cheapest kind of aluminum paint for this work.

Crêpe paper as a costume fabric is in a class by itself. It is constantly being improved, and made more and more flexible, noiseless, and indestructible. The Dennison Company issue a variety of books of instruction and have periodic exhibitions of costumes. For a school or a camp, where means are limited strictly, this fabric should always be given consideration. It should, however, never be used in conjunction with cloth costumes.

The costumes for a pageant should be more carefully inspected for fitting, for uniformity of length, for smoothness, cleanliness, and freshness, than the most carefully prepared street costume. Feet, hair, and head-dresses should be equally perfect. A person in costume is subjected to closest scrutiny, and should be able to submit a finished exterior. Nothing helps the action of a pageant so much as the conviction of every

actor that he is perfectly dressed. Send him out self-conscious, and uncomfortable, and he cannot project his part of the scene with serene vitality. There is no excuse for a variety of skirt lengths, rumpled dresses, inaccurate footgear, and unbecomingly dressed hair. The characteristic fault in the costuming of the average amateur pageant is not inaccuracy or ineffective coloring; it is shiftless preparation.

Summing up the question of costuming: (1) Garments to be hired should be requisitioned early, if possible, at wholesale rates, and returned promptly and in good condition. (2) Those made for the occasion are designed in accordance with the color scheme, and cut and sewed by a committee which divides and assigns the different kinds of work. (3) Dyeing of all the materials, rather than attempting to buy the rightly-colored fabrics, is emphatically recommended. (4) Careful attention to details of neatness and completeness is the final word.

VIII

LIGHTING

THERE are two kinds of lighting: the kind which is already installed on platform and stage, and the portable kind which is brought to the hall or pageant field and set up temporarily.

The first kind is found on practically every stage, either amateur or professional. With the amateurs, it is limited; with the professionals it is very complete and extensive, and much lighting of the portable or adjustable kind is also used.

Footlights, border lights, and bunch lights are the three essentials of the installed lighting system. The footlights run along the front of the stage for its entire length, usually inserted in a deep groove, so that they are invisible to the audience. They are gradually going out of fashion, and David Belasco is said not to have used them for the last forty years. One row is most common, but in fully equipped stages there are sometimes three parallel rows. Even in a single row it is customary to have the alternate lights on two separate circuits. Sometimes there are three circuits, every third light being on one circuit. The advantage in this is the possibility of minimizing the light or increasing it. If the amount of light is to be unchanged through-

out the play, certain bulbs may be unscrewed, so they do not give any light.

The border lights are up above, one row of them along the inside top of the proscenium arch, and other rows along the top of each border that hangs midway or a third way back stage and parallel to the top of the proscenium arch. These, too, should be connected with at least two or more circuits to allow partial use of them.

The bunch lights are set on standards, not unlike reading lamps, so they can be moved to any part of the wings, and the light thrown onto a given spot. They make connections with the lighting system by means of cords and plugs. Some theatres also have strips of lights running up and down the sides of the proscenium arch. Every stage, no matter how small, should also have, in addition to these, at least one spotlight.

The idea in having the light come from below, from above, from either side, and from the direct front, is the elimination of all shadows.

The other essential part of the equipment is the rheostat, which reduces the lighting by imperceptible degrees. This is also called the "dimmer." In most cases, the pageant master will find one of these already installed, and connected with the footlights, so that when the pageant demands a slow approach of twilight, the bunch lights on either side go off, then the border lights, one circuit after another, and then the rheostat slowly diminishes the footlights last of all, and can hold a dim twilight effect as long as necessary.

If there is no rheostat, one can be hired and temporarily installed. Sometimes one can be borrowed. In most cities the regulations require that a licensed electrician be employed to do the temporary installing. Ideally, the border lights should also be connected with a rheostat.

Portable Pageant Lighting Equipment.

These portions of the lighting system are divided into spotlights, floodlights, combination floodlights, cube box lights, and a portable slider type dimmer, or a single plate dimmer, and, in fact, a large variety of portable lamps of every range of wattage. Some of them have been brought to a high perfection, and are so complete that the space lighted, the amount and quality of the light, the dimming system, all afford practically every pageant effect that can be desired. Many excellent pageant masters use nothing but these portable lights.

The cheapest of these,—and naturally, the most limited in its effect,—is the Macintosh Lecturer's Lamp, which can be operated from some distance by the length of cable attached. The next is the ordinary stereopticon lantern, regarding which the writer has little enthusiasm. This, too, with its colored lenses, is only to be used when other lights are not available.

The spotlight is a type of lantern much like the stereopticon. It has large lenses, and its lighting area may be enlarged or diminished by focussing. There are many of them on the market, more or less powerful and more or less expensive, though none of them is really

costly. They may always be rented, and a man can be hired to operate them, though it is better to have some one of the pageant master's own assistants run them.

Floodlights have a larger area of intense light and are equipped with apparatus for using colored slides, though this same apparatus is also found on most spotlights. They, and the spotlights also may be used from the stage, from the balcony, and even from the rear of the hall, provided they are placed on top of an improvised pedestal, so tall that the floodlight's lowest rays do not encounter the heads of the audience.

If these lights are purchased, a spotlight may be bought for possibly ten dollars, floodlights with a thousand watt power for about twenty-five dollars, combination floodlights with a thousand watt lamp and four sixty watt lamps for a little more. Very large floodlights for outdoor pageants with nitrogen lamps and deep oval hoods cost about sixty dollars each. Portable dimmers of the slider type cost from ten to twenty-five dollars according to the total wattage of the lamps which they control. Dealers in these goods have every additional device which the theatrical world can possibly wish, in the way of lightning effects, moving clouds, sunsets, and rushing water, but they are usually very expensive, and unless the pageant is playing to very large audiences and running for many nights, their cost is prohibitive.

The Pevear Color Specialty Company of Boston carry a set of "Cube Box Lights" which, with all their attachments in the way of changing the quality and

color and area of light, are perhaps the most effective for sheer beauty of lighting of any on the market. They are more expensive than the ordinary kind, but include many more types of lighting effects.

A switchboard which can be put into a trunk for convenience and portability has been devised and used by George P. Junkin, Field Secretary of The Drama League of America. It is a lighting unit easily within the means of Little Theatres. With the exception of a 350-watt slider-type dimmer, which is purchasable from any dealer in stage lighting equipment, the entire outfit cost only \$67.50 and was assembled from the stock of the ordinary electrical shop. The switchboard is of the plugging type, providing for a series of sixteen 1,000-watt stage circuits. Four dimmers can be supplied to plug into any of the stage circuits to dim the light in that particular circuit. In addition to the stage lights, this switchboard provides for cue bells. The Pevear Color Specialty Company is now at work on such a unit with a view to putting it on the market.

When the amateur begins using his own spot and floodlights, or attaching his own foot or border lights, it is well to remember that only twelve fifty-watt lamps can be placed on one fuse on one circuit. A floor plug, such as is found on platforms for the lecturer's reading lamp, can carry six hundred watts. *Fire insurance is void if more than six hundred watts goes through on a single cord.* Put into the switchboard fuses of sufficient amperage, and never go the absolute limit. An ordinary fuse carries six hundred watts. The fuse in the average switchboard is marked 10 A, meaning

it will carry ten amperes. To increase the power and diminish the possibility that a fuse will blow out suddenly in the midst of the pageant, leaving platform and actors in total darkness, take out these fuses and put in fifteen-ampere ones, which can be bought at an electrical supply shop. If the fuse suddenly burns out, and there is no other, put in a copper penny, poking it in with a stick, so as not to get a shock, and it will serve temporarily.

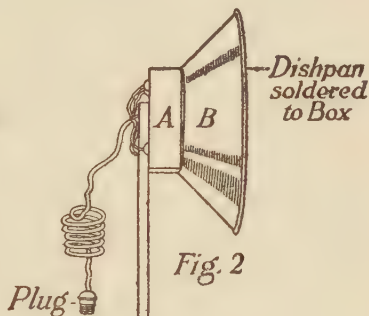
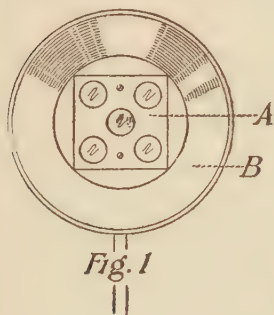
Inexpensive Lighting Devices.

There are times when the pageant master has to make bricks without straw. There are small towns where there is no equipment, and no budget to buy any with. There are impromptu pageants. For such as these, a few of the following devices are suggested.

Automobile lamps may be placed behind screens on either side of the stage, and another in back of the hall where the floodlight would ordinarily be placed. Bridge lamps, piano lamps, reading lamps, may be borrowed and bulbs of larger wattage screwed in. Take an ordinary reading lamp, make an asbestos shade, like a parchment shade, and fasten it on, like a reflector, with electric tape. Inside of this put a shade cut out of sheet tin. Then insert a Benjamin three-way attachment with three bulbs screwed in and behold! a small portable bunch light.

Take an electric heater. Unscrew the centre filament, put in a one-hundred watt lamp, and there is ready for use a fairly good spotlight which gives a beautiful amber-orange light from the copper reflector.

If put at the right distance, it will flood thirty feet of platform, into which the figure to be especially lighted may walk.



Here is an illustration for a light which may be easily constructed by anyone with near at hand materials. In Figure 1, A is a square tin cracker box cut down and soldered to a dishpan, B, of shining tin. Cut an opening in the pan the size of the square of the box, leaving small strips of tin to solder to the cracker

box. Insert five porcelain sockets, into which you will screw your bulbs. The dishpan serves as a reflector. Take a stick about one and one-half inches square and mount it in a wooden box in the manner shown. Fasten the reflector through the back of the cracker box with round head screws, and connect the porcelain sockets with one wire to the nearest floor or wall socket. One of the advantages of this light is that the bulbs may be unscrewed, one after another, and the gradual diminishing of light approximates the effect of a dimmer.

For improvised footlights, buy more strap sockets at the Five and Ten Cent Store. Six of these will make a convenient set of foot or border lights that can be connected with one socket. If there is no switchboard, find out the available sockets from base plugs, wall, and hanging lamps and use them all. Electric cable is not very expensive; often it can be used again. The footlight troughs are made by nailing the strap sockets to one board, and nailing another board at right angles high enough to make the bulbs invisible to the audience. Six lights to a board a yard long makes a good size and one easy to handle. Even less pretentious lights may be used, by stringing together a row of them and laying them on the floor on asbestos paper behind the railing of a platform. The others are not much more work, and far more desirable, safe, and practicable. The same kind of strips of strap sockets may be used to make border lights.

A home-made rheostat may be devised by purchasing a galvanized iron pail, and filling it with water to about six inches of the top. Put a large fistful of

salt into the water. Attach one of the wires which carries the current from your lamps to the iron side of the pail. Attach the other to an iron pipe, with a non-conducting handle of some sort. Lower the pipe slowly into the water. As it touches the solution, the lights begin to come on, and burn more brightly as the pipe goes deeper. The lights can then be brightened or lowered by the operator at the pail when the prompter signals him.

Figures can be cast on a background through a stereopticon. The figure, supposing it to be a Christmas Star, is cut out of paper, like a stencil pattern, and the paper pasted on a lantern slide. Focus it on a glassy church window, dimming it at the beginning by having a series of four other colored lantern slides placed in front of the paper slide. Remove one after another, and at last the star gleams forth in full value. The same device may be used to throw a lighted cross on some desired background.

A pocket flashlight may be used to light the fire built on the platform to represent some sort of camp background. It should be wrapped in orange paper and put under enough twigs to disguise its shape. Use the time-honored actor's device of having the attention of the audience drawn elsewhere, when the light is turned on by some actor who is casually leaning over the fire.

All kinds of minor artificial lighting effects can be devised, either by an ingenious boy who likes to experiment, or by the local electrician. Lilies that are miraculously lighted, torches that seem to burn with real fire, candles that are really electrical ones and not

wax,—these minor details give more interest than their slightness would seem to warrant.

Color and Light.

With the equipped stage, colored light is obtained by dipping the bulbs in prepared colorine, which can be bought at big light supply houses. For outdoor pageantry, there is a special colorine supplied which rain and dew does not affect. One director suggests the average of one amber light to three white lights in foot and border lights. The writer's personal preference is for mixed amber and straw colored lights. For a cold light, use all blue and white, the white predominating. For moonlight blue and white, the blue predominating. The borders and bunch lights must correspond.

Footlights and border lights may have different rheostats. One circuit may be entirely white, one red, one blue, one green. By dimming one of the circuits, and shutting one off entirely, leaving the white circuit on, such color variations as are found in the spectrum may be obtained. For instance, shut off the green, leave on the white, leave also the blue, and slowly increase the red. The blue light becomes violet. Slowly diminishing the blue, and the rose color of dawn appears. With colorine, a fairly good yellow can be obtained, and with the primary colors on separate dimmers, practically any colored light that is desired can be mixed.

When experimenting with colored foots, borders and bunchlights, it is well to bring about twenty extra bulbs of different colors, so as not to be limited in the proportion of color used. Especially is this necessary if

there are but one or two dimmers, and the adjusting has to be done by trying a variety of arrangements of lights. Pack the bulbs not used away carefully between rehearsals. In any public building a few bulbs apparently not in use always get picked up and carried off by some thrifty user. As a matter of fact, the foot-light bulbs in a hall where there is much passing through are apt to be unscrewed and taken away to supply some individual's temporary need.

For spotlights and floodlights gelatine slides may be bought for about twenty cents a piece. They come in about forty colors, so that there is a shade or tint to fit every need. In shifting from one color to another, the slides should be arranged in order as carefully as sheet music, and close to the hand of the lighting operator. A flood of white light between two colors ought never to fall upon the stage. It is better to turn off the light entirely rather than do this.

If for some reason, gelatine slides are not procurable, glass can be treated to a coat of sizing, and stereopticon water colors painted over this. Colored glass slides already prepared can be bought at stereopticon supply shops for about twenty cents each.

The same color values which apply to costume and scenery apply to lighting. Red is tragic; green is unearthly; blue is cheerless and cold; amber is warm; orange is gay and somewhat exciting. A yellow gelatine slide is supposed to approximate full sunlight, and deep blue, moonlight. Red over black produces a kind of purple black. Red over green gives a dark gray. Green over orange gives brown.

Each of the colors used has a different effect upon the costume fabrics, either reflecting with some, or absorbing the light with others. A colored light on a colored fabric often takes away either one color or the other. White and light tints, however, nearly always respond well to colored lights. Make-up takes light in unexpected ways. Only experimentation will produce good results, and this trying out must be done before the last minute.

Atmosphere and Interpretation.

Following the principle which was given in the chapter on Color and Costume, the general lighting effect should be an increase in power as the pageant draws near its climax, and the greatest volume of light saved to flood the stage at the finale. This need not follow a steady and uninterrupted increase, for certain episodes will need various kinds of treatment. But the recurring intensity of light as levelled, say upon the intermittent appearances of the contributory plot, can be slowly made more and more brilliant.

Too dim a stage at the beginning irritates an untrained audience. A more sophisticated audience, used to the newer ways of the theatre, will find beauty and interest in dusky shadows. A non-theatre-going audience is fairly intolerant of a dim stage, and since the art of the drama is a collaborative one, and the audience must do its part in responding, it is best to consider its prejudices, and not attempt to train it with a first production.

A dim light that is soon illumined, or a fading light

upon a scene which the audience has gazed upon for some minutes is another matter. An absolutely black stage is less provoking, from the audience's point of view, especially if there is a figure carrying a torch moving across it.

Nevertheless, a sad scene should not be played with garish lighting, nor a gay one with subdued lighting. Romance should be softened with amber tones, and grief with gray or brown. Light is not only a powerful excitant, but a most subtle agent for suggestion.

It should be natural. If the scene depicted is an out-of-doors episode presumably in the daytime, the light should be yellow. In the morning, if that is the time in which the dramatist places his scene, the light comes from above. If it is afternoon, it floods the stage from the side. If the episode is supposed to take place indoors and at night, the light falls from the placed lamps that are part of the stage setting. These lamps, of course, are not strong enough, so the light that supplements them must come from the same direction.

In lighting religious pageants, there is some difference of opinion. It seems to the writer that light, being as elemental as earth and water, is not out of place in a church, nor is there anything irreligious about carefully concealed spotlights and floodlights. Light is the chief symbol of spiritual values and ought, in religious drama, to be used in all its elements of beauty. Consider the *Paradiso*,—the word "light" in some relation or other, is on almost every page. It is the perfect means to suggest the divine Presence, either the Christ Child in the manger, or the illuminated tomb on Easter morning.

Lighting an Outdoor Pageant.

Lighting any open air production is a costly and difficult affair. To be sure, there are makeshifts, such as innumerable automobile lamps. There are Fourth of July red lights and yellow lights. There are Chinese lanterns, and the various devices that belong to a fête or festa rather than to a carefully prepared pageant.

But, if an evening pageant is unavoidable, there is first the stage to be considered. The fore stage must have brilliant illumination, a somewhat softer one for the farther distance, and another lighting arrangement for all entrances and exits sufficiently remote to create a sense of vista. The lights for out of doors need to be more powerful and more numerous. Outdoor flood-lights cost more than double what the indoor floods cost. It is appalling to find out how many of them are needed for a good-sized outdoor stage.

This is not all. The grand stand must be illuminated sufficiently to allow of perfect safety in handling a large crowd, and clearly enough to allow the spectators to read their programs. The box office, the dressing rooms, the make-up, and property tents, parking spaces, and the nooks where the pageanters must stand to await their cues, all have to be provided for. The place for band or orchestra must not only be well lighted, so that the musicians can clearly see their leader, but the lights must be hooded.

All outdoor lighting must be disguised, for it destroys the natural quality of the scenes if strips of bulbs are hung, and wires are visible. The cost easily runs into the thousands, and the gain of a night per-

formance is hardly of sufficient value, in contrast to the sunlit beauty of an afternoon one. Also there are mosquitoes.

Hints for the Stage Manager.

The lighting plot should be arranged when the music plot is being prepared, that is, *early*. It is an excellent plan to have one person responsible for each light, and have him know exactly what to do and when to do it. He should be in place ten minutes before the performance starts. Careful correlating of the time for the lights to be switched on and off is essential. Time signals for change of light are generally given by raising the arm a page before the change, to give the signal to make ready, and by dropping the arm the moment the change comes. The writer remembers a delightful pantomime in which Pan and the Muses figured. Pan was supposed to die when the Star announcing the birth of Christ appeared, and up to that moment he had been dancing in bacchic gayety. Alas, he had his back to the star, and its appearance, contrariwise to the plot, was accompanied by several mad leaps of joy. The operator running the star hastily switched it off. Pan subconsciously felt that something was wrong, and finally died a starless death, and the whole point of the pantomime was lost.

It is the stage manager's responsibility to count up the wattage in use and keep strictly within the allowable six hundred watts on a single circuit. Powerful bulbs give out sufficient heat to set fire to inflammable material, and this danger must be insured against by

placing them on heavy asbestos paper. Boys are splendid assistants in the lighting field, but naturally prone to experiment independently. Keep within the city or town regulations, for it is a sorrowful thing when a pageant master is all ready to raise the curtain and start his production before a crowded hall, and a police officer walks in and forbids the use of the altered lighting system until a permit is secured. City Hall, in that case, will not be open until the following morning. This catastrophe is not an uncommon one, but it is preferable to endangering the lives of a thousand people.

For giving signals for a small pageant in a small auditorium, the pageant master may use what is known as "the bootlegger's flash," obtainable at the larger electrical supply shops. This costs about three dollars and a half, and instead of one bulb, it has three, each operated by a different button, and each a different color, usually red, green, and white. The white one should be taken out, for it gives a stronger light than the colored ones, and might be noticeable to spectators seated in the back of the hall. Insert a blue light in its place. A code may be devised whereby one color signals the organist or orchestra leader, one the choral director, one times special business of an actor upon the stage, and so forth.

Last: let every pageant master learn to do the lighting himself with a corps of assistants, if he is producing small pageants. In no other way can he learn the possibilities of the medium. If he is doing large pageants, it is best to employ an expert. In that case,

choose, if possible, one of the younger men who have had their training in university workshops of dramatic production, rather than an electrical firm wholly commercial in character. If the amateur worker has no point of contact with any of these sources, look through the advertising pages of "The Theatre Arts Magazine," or "The Theatre Magazine," or "The Drama," and send for catalogues and advertising matter. In a city of any size there will be a list of addresses of firms which provide lighting equipment for dramatic productions in the back of the telephone book. Let each firm see the complete copy of the text with the light plot clearly indicated page by page. Compare their bids before the contract for lighting is assigned to any one.

IX

GROUPING

GROUPING is the placing of the actors on the stage in proper relation to each other, and to their background. It is the series of changes from the initial stations of the actors to their successive later ones, so devised that every grouping is significant in regard to the action, and beautiful to the eye. The principles of design and composition hold, with the three dimensions of width, depth, and height, and the fourth dimension, introduced by movement.

Ruskin's laws of principality, of repetition, of continuity, of curvature, and of contrast, can be taken as a basis. For principality, the pageant master determines the most important person or set of persons in the episode and throws them into relief, while he groups the others in subordinate positions. This person, or these few persons, are the pivot of all that happens, and are so placed as to receive the maximum amount of attention.

Repetition means the successive use of the same set of persons, or an exactly similar use of person after person. It includes the same costume design, the same methods of entrance or exit, the same recurring gestures. It is one of the principles of dance grouping, also. It can be varied by the repetition of groups of two or three, by the alternation of sexes, by the repetition of color contrasts. When repetition is observed

by a series of groupings in recurrent movement, a kind of rhythm is achieved.

The law of continuity demands a growth or progression of movement. The entire grouping of an episode, provided that each break or change in position advances the dramatic action of the episode with never a pause, nor a meaningless shift, and that every placing of the actors comes nearer to the climax as clearly as if the episode were pure pantomime, is then a grouping of perfect continuity.

The law of curvature is used in dancing groups, in symbolic movements, and in scenes of great emotion employing a large cast. People have a tendency to "mill." In a crowd, they sweep about like waves, the centre figures turning but slowly, while the outer ones sweep around the group, looking inwards, motivated by a desire to huddle, to seek, to peer or pry. Subconsciously such mob action describes itself in arcs and spirals. Conversely, there is the principle of design known as tangential departure, when figures leave the centre of the stage, going outward from the circling group rather than huddling inward.

The law of radiation is used when figures move diametrically outward from a central spot. The familiar movement of the Dalcroze school, where the dancers, hand in hand, sweep closer together and close the circle and sweep out again, shows this. Mob scenes disperse according to the law of irregular radiation.

Contrast, as in dancing, is marked by variation of number, and position, and color. Ally it with the dramatic element of surprise by making the contrast sud-

den, or keep it static with background motionless figures. Ruskin says that contrast should not be too strong, that in such a case it defeats its own ends. "Great painters do not commonly, or very visibly, admit violent contrasts. They introduce it by stealth, and with intermediate links of tender change; allowing the opposition to tell upon the mind as a surprise, but not as a shock."

Focus, Symmetry, and Balance.

The focus is the visual centre of the stage, and exactly midway between either wing of the field or the stage. Just where it stands in relation to the front and back depends upon the line of vision of the people in the audience. If they are below the stage, their position has a tendency to bring the focal point forward; if they are above it, the focal point moves back a little, but rarely is it farther back than midway between the proscenium arch and the back drop or back wall of the platform. Normally, it should be a little in front of the exact centre.

Out of doors this focus needs to be established in such a way that the audience feels it subconsciously. The constant repetition of figures centering upon it helps, but its relation to the background helps more. A large rock, a clump of trees, a cluster of wigwams, rows of shrubs, slightly converging, an altar, a façade of a Greek temple, any one of these that suggests relationship between the setting and the actors helps to establish a focus.

Almost always the focus is *felt*, not explicitly indi-

cated. The pageant master knows it, because it is the mecca toward which his actors move; it is the pivot on which they swing; it is the heart of the world, in so far as the dramatic action of the pageant goes.

Symmetry is the exact duplication of grouping on both sides of the stage. Each side may have infinite variation of throned and pedestalled and kneeling actors, but each has his counterpart exactly opposite him. Symmetry is supposed to add unity, order, and dignity. Grandeur requires symmetry. Some artists feel it a meaningless and unbeautiful quality, but it has something pageantic in its very perfection.

Balance is accomplished by broken symmetry, which, changing relatively, still keeps the values evened up on either side. If a figure comes down stage on one side, two figures up stage on the other side often balance him. One very prominent character far down stage may be balanced by several up stage. Chairs, sofas, heavy tables break the formal symmetry and add to the various ways of obtaining balance. Not only do the number and position of characters achieve relative balance, but their dramatic significance does, also. Napoleon or Lincoln on the stage outweigh through their personalities the mere values of flesh and blood. Like the Scottish chief, where they sit, there is the head of the table. Therefore, general balance is managed by the number of people on either side of the stage, by their position,—a down-stage position having more weight than an up-stage placing,—and by the dramatic value of the personality of the action. Subconsciously the audience feels this sense of balance if the actors

return from time to time to balanced groupings. Of course balance should not be retained unbrokenly throughout the play.

Emphasis in Placing.

In each scene there is a predominant figure. He is the one whose personality the audience is to feel the most deeply, though he may be the victim and not always the conqueror in the scene, or he may be temporarily the most interesting figure for a portion of a scene and not the leading character in the entire episode. Therefore the pageant master determines just who the salient person is at each portion of every episode with a view to giving him emphasis by proper placing.

This may be done by placing him at the focus. It may be done by isolating him. Hamlet is always alone on the stage, except at the very end when he dies in Horatio's arms,—thus giving his loneliness full play also. Lionel Barrymore in the last act of "The Claw" is preëminently alone, though he stands to the extreme right of the stage through the last portion of the act. An actor can be isolated by placing him on or against certain stage accessories, as backing him with a great window, or setting him aloof on a lonely throne. The entering and leaving by a centre door gives emphasis by momentary isolation.

Emphasis is given by placing the character at one side of the stage and restoring the desired balance by withdrawing the other actors and sending them up stage and on the other side. The simple placing of an actor down stage gives emphasis. Or he can be made the

point of an angle, the lines of which are described by actors on either side of him ranging outward and backward,—spreading away, as it were.

The narrowing and converging lines of movement serve to give the illusion of increased perspective. Suppose a man and woman slowly move up stage, approaching each other as they do so. They give the stage an effect of greater depth, they give themselves a longer approach which increases the value of their own movement. To narrow the apparent width of the stage, use groups in the foreground. To widen it, group your actors farther up stage. Groups on either side near the wings and far down stage serve to lengthen the perspective. They frame the picture in which are other characters slightly up stage and centred.

'A word of warning might be placed here. Let every movement mean something. Restless shifting and changing of position confuses the issue of the episode. Too continual diversity of placing wearies the eye. In indoor pageantry a certain quietness of the actor centres the attention on the hands, the face, the bearing,—all significant. Amateur actors want to move incessantly, because they feel they are not registering unless they are indulging in physical action. Read Arthur Symonds' essay "On Crossing the Stage to the Right."

Frieze 'Movements and Tableaux.

A frieze in a pageant is like the architectural frieze, a portion of the background enriched by figures, either moving or stationary. Since a frieze is actually a decorative, horizontal band, these figures should be the

same height and about the same build. The principal usage consists of having them come on from one side, close against the background, move slowly across the stage with quiet pantomime and go off the opposite side. The figures may be placed in tableau, and pantomime their joy or sorrow over the action being played in front of them, as a Greek chorus responds to the action of a Greek play. They may be symbolic groups that only stand and wait as part of the picture. Instead of forming a continuous line, there may be a series of groups of three or four figures each. If the frieze processional is accompanied by music and chanting, it may cross and recross the stage a number of times before it becomes monotonous. Gray friars, children, maidens, Greek youths, Indians signifying the slow disappearance of a race, warriors, allegorical figures, all afford a very imaginative moving background. They may be as alike in costume and pose as Egyptian or Babylonian soldiers, or they may be delicately varied. The latter, of course, is more beautiful, but care must be taken to have the variations of color and posture slight, or the chief frieze characteristic, which is modified repetition, is lost.

When the two sides of the conflicting forces to be found in the plot of a pageant can be personified by the persons in a frieze, the two groups can enter from opposite sides, approaching nearer and nearer the centre and each other with every recurring entrance, until the final clash, when the conquered are swept back by the conquerors. If they are warriors bearing spears, a variety of lines may be obtained by the angles at



Photo by John Hare, Roxbury, Mass.

Scene, "The Early Settlers" from The Hingham (Massachusetts) Tercentenary Pageant. 1935.
Author and Director, Percy Jewett Burrell.

which the weapons are held, vertical, horizontal, at an angle.

The tableaux in pageantry may be disposed on platform or field, and revealed by sudden or slowly increasing light. They may be framed, as pictures. They may be behind gauze, and being lighted, appear as visions. The dimensions, instead of being depth and breadth, should be, if possible, breadth and height.

The tableau can be, like the frieze, a part of the background of the picture, an immovable set of godlike and aloof personages looking down upon the foreground, against which are thrown in action other personages, suffering, imploring or striving against the Powers that brood silently upon them. The tableau may be of wise men, who act as Interpreters for the contributory plot, or of chroniclers, contemplating the passing of time and the movement of life.

The constant study of Greek and Egyptian and Italian friezes is a most fertile resource, and the only way, in fact, to get the feeling of this beautiful and decorative part of pageantry. The same is true of devising tableaux, though here the study of pictures and the principles of composition furnish the fundamentals. The early Italians in their grouping of human figures had the chief mass pyramidal in form, with a lesser and subordinate mass near by. This is a good arrangement when there are seven or more characters in the tableau. The principal object, or the highest light, or the most intense color should be kept well toward the middle of the picture, though, of course, not rigidly in the centre of it.

One of the advantages of tableaux in pageantry is the possibility of saying a great deal in a very short space of time. A tableau is rarely shown to an audience for more than one or two minutes. If each successive one is in preparation early, and falls instantly into position, twenty minutes of tableaux will accomplish historically the lapse of centuries and the rise and fall of great movements, or the infinite detail of a complex scheme of life, or education. The number and completeness of the tableaux in the Yale Pageant is witness to this.

Proportion and Spacing.

Two things are first to be taken into consideration, the size of the platform or pageant field, and the least and greatest number of actors to be on it at any given time. In an outdoor pageant, the size of the platform may be increased by drawing the curtains farther and farther back, as the number of actors appear. A few actors should play down stage; many may play at a greater distance from the audience. A few must keep at some slight distance from each other. Many actors can be close together.

The subordination of minor groups—minor in the sense of being dramatically less significant,—may be accomplished by sending them up stage in groups of three or five or more. Here they remain temporarily, serving as human background for the protagonists.

It is inartistic to have all the stage space covered, and all the members of the cast equidistant. Empty spaces have a restful value.

Out of doors it is important to remember that large spaces dwarf human beings. An isolated figure in a pageant field is a very difficult thing to make impressive. It is well to adopt the rule of having him always accompanied, if possible. If a man, by his wife. If a woman, by children, maid, ladies-in-waiting, dwarf, slave, or jester. If a king, by men-at-arms. If he is a figure that needs greatly to be emphasized, there may be a number of subordinated followers. If the character be an allegorical one, two figures, symbolizing kindred qualities, may accompany him. With Justice, for instance, Law and Equity may stand.

Percy Mackaye's St. Louis Masque illustrates this frequently. Cahokia has the Elements, Heat and Cold, flanking him. Gold has his attendants; War has his; Poverty has a whole train. When the great climax of the plot is reached, and the action is carried wholly by the child Love, Mackaye knew that a slight figure, out of doors, would be difficult to project across the lagoon to so great an audience, so Love is attended by Imagination, played by a beautiful woman.

Large groupings indicate emotion or create it, generally speaking. Joyous groups have a more definite form than terror-stricken ones. For merry-making, the actors should enter in twos and threes, only broken in formation enough to keep them from looking like musical comedy folk. A group from a ballroom comes in lightly, easily, possibly a bit slowly, and still paired off as they were in the preceding dance.

Now a terror-stricken mob has no time to group itself. It is each for himself and the devil take the

hindmost. The people precipitate themselves on to the stage, two or seven or five or one at a time. Some clutch, others look behind; some outstrip, others lag through physical inability.

Children help to group themselves. Association is the rule with them. No child will be alone if he can help it. They will clutch each other instinctively by the hand. In regard to grouping very little children, ordinarily only enough grouping should be done to secure the general idea of placing and balance. They need to be told clearly and helped at rehearsals with chalk lines upon the floor, or lines of white lime out of doors until they are thoroughly familiarized with the situation. The last rehearsals must be done without the lines, of course. In using masses of children, their own spontaneous arrangements are the most charming of all. They have a trick, when on a platform, of nestling together, and peering out over the footlights across at the audience, which is wholly delightful, each little face like a flower in a flower bed.

For symbolic groups, give stately distances between the characters. For groups in the period of Queen Anne or the American Revolution, give slight distances between characters, because those were periods which acknowledged a certain social formality. For early colonial groups, a closer, simpler grouping, because their desperate situation, where peril was never wholly remote, made them informal. Then, too, was the idea of closeness for safety always felt like an overtone, even when peril was most distant.

Summary: (1) The principles of painting and sculp-

ture need to be studied, and their examples constantly observed and followed. (2) Observation of the methods of shifting movement on the professional stage comes next. (3) The focus should always be felt subconsciously. (4) Unity of action creates dignity; diversity creates beauty. (5) In pageantic movement, repetition should be followed by some marked contrast in action. (6) Symmetry is formal and belongs more frequently to the masque, allegory, and the contributory plot of a pageant. (7) Balance must be returned to, from time to time, but continuous balance is not necessary. (8) Contrast in grouping, and contrast in number adds to the interest. (9) Always, when the picture breaks, it immediately resolves itself into another equally interesting picture. This breaking and resolving is continuous and constitutes the major portion of the art of dramatic grouping.

After all this grouping has been devised, it must finally be scrutinized from every part of the auditorium or grand stand to see that the line of vision of the spectators includes everything. The grouping cannot be equally beautiful and effective from both side and centre, but it must be visible and generally significant. Its perfect lines are designed for an imaginary spectator in the centre and midway back of the seating arrangements.

X

REHEARSING

PAGEANT rehearsing differs from play rehearsing in several ways. In the first place, there is no continuous rising dramatic action; there is episodic action, which permits easy division of the text for different rehearsing hours. Second, there is the action of the contributory plot, which may be pantomime, choric or frieze movement, dancing, or merely the dramatic delivery of poetic prologues. In the third place, even in a hall, the action is broader, simpler, less subtle, according to the demands of the text. Fourth, out of doors, or in large arenas, there is the coaching of large mass movements. This last is the most difficult of all, especially with a corps of amateur actors, not accustomed to discipline, and often not immediately responsive to the personality of a strange pageant master.

The first step is the selection of the cast. In a town or community the services of a casting committee are required. This committee must be representative of every class, race, and creed which the town includes. The method of making contacts with the local public is treated in the following chapter. But the pageant master should suggest to the committee that in case there is a sufficient number of volunteer actors, and no urging or canvassing is required, that they choose only

those who enlist willingly, who have voices of carrying power and clear enunciation, and who pledge themselves to rehearse regularly.

In a large pageant the casting often goes slowly at the beginning, only to move with a rush later on. Enthusiasm increases with incredible rapidity. If the major parts are filled, there will be more applicants ultimately for the minor ones than can possibly be used. For all parts except those requiring special dramatic ability, volunteer actors may be assigned. For important parts, for symbolic and striking figures, for prolocutors, solo dancers, horseback riders, and any other characters requiring skill, a discreet and intelligent group must be sent in search. Often it will be wise for the pageant master to reserve the right to accept or discard the committee's tentative casting. He alone will know stage presence when he sees it. Age is not so important, complexions mean nothing, hair may be supplied, but graceful carriage, strongly cut features, and a resonant voice are three essentials.

While the casting is being done, the pageant master divides the text into sections which can be easily rehearsed with a view to economizing both his and the actors' time and strength. Symbolic action is rehearsed by itself. Certain portions of some of the episodes are rehearsed by themselves. Mob action waits upon the training first of the principal characters in the group. When they are taught their main positions and the value of their lines, so they may lead the others, then the larger proportion of the cast rehearse with them.

Characters who take part only in large group scenes

and who have no speaking parts should have their entrances, exits, stage movements, and emotional response to the dialogue spoken by others, typed, given to them sufficiently long before rehearsal for it to be memorized, *and the learning of it exacted*. Then, when they begin to rehearse out of doors, they are not wandering helplessly about, trying to listen to shouted directions from a megaphone which they cannot comprehend.

First rehearsals should be held indoors, and if the pageant field is large, the rehearsing may be done in a hall emptied of seats, rather than on a limited platform. All trees, paths, entrances, are marked upon the floor with chalk, exactly in the same dimension as that upon the field. A single reading of the entire pageant text, by the author, to the pageanters and entire committee personnel should be done first, and then each separate episode should have a reading rehearsal, the reading done by the actors. Both should be so conducted as to enlarge the sympathetic understanding of the play. At this reading rehearsal draw the attention of the actors to the atmosphere of the episode, to its characterizations, to its emotional content, and the gradual development toward a climax. If the actors are made to feel at the beginning that the rehearsing is very important to ensure a good production, there will be better attendance at rehearsals.

The Try-Out.

If the pageant is small, and more volunteers are available than can be used, adopt the plan of having a try-out. Give the occasion plenty of publicity, and

make the time and place such that no one is prevented from coming, and appoint two judges beside yourself. Give each judge a printed blank for every actor who tries out, with points numbered for interpretive ability, voice, bearing, appearance, and emotional power. If possible, have copies of the episode texts made available for every contestant to see beforehand, but this is not absolutely necessary.

Let each contestant volunteer for the part he wishes, and assign the other parts to those who have no choice. Send them up on to the platform, and let them show what they can do for three typed pages of the episode. The judges must enter the points immediately at the close of each reading. The next three pages of the episode go to the next set of volunteers, and so on until the episode is finished, and then it is begun again with a fresh cast, until every volunteer has tried out. For perfect fairness, it is well to give the first performers a second chance, since they gave their readings when the episode was comparatively unfamiliar to them. If there is time, let any actor who wishes try out as many parts as he desires. For the pageant master this try-out is especially valuable, since he gets acquainted with the powers of a number of actors before the entire pageant is finally cast. He may send back certain contestants and ask them to try various parts in order to show exactly what their scope of characterizing power is. If possible, it is well to try out boys and girls separately. Both are apt to be less self-conscious, then.

If this try-out is put right through with no unneces-

sary talk, forty or fifty actors can be tried out, many of them a second and third time, in a space of two hours. The judges should meet at once at the close of the rehearsal, and make their reports. The pageant master takes their recommendations, and draws his own conclusions. His vote should outweigh both of theirs, since he knows the needs of the situation. If he keeps all their blanks for future reference, he has then a set of understudies to fall back on.

The Rehearsal Schedule.

The next step is to give out the rehearsal dates, and notify the cast that their parts are to be learned at once accurately, and that the cues are to be learned as well as their own speeches. The cues are not only the last four or five words spoken by the opposite actor, but they may also be bits of action, noises, slight changes in position. They should also be told that the last five words of each of their own speeches constitute the cue for the opposite actor, and need to be learned accurately and spoken distinctly.

The schedule for rehearsals is then made. Consider which episodes offer the greatest acting difficulties, and start them first. Consider also, in regard to your pageant text, which of the following requires the greatest amount of preparatory labor: the setting, costumes, music, dancing, lighting, or properties. Immediately after the first rehearsal, to which you invite the chairmen of committees, so that they may get the "feel" of the play, meet with the two chairmen who will have the heaviest working assignments. At the second re-

hearsal, the next two. At the third, the last two, and by then, the pageant master will have met with every chairman and seen that his work was not only assigned, but understood. The property committee has its chairman, or a representative, at every rehearsal; the others as the need requires. *Do not let committee work impinge on rehearsing time.* Make them wait until the rehearsal is over.

The first rehearsal feels its way along through the text. The main positions, the entrances and exits, and the general balance of the stage are observed. Two hours' straight rehearsing ought to leave the cast full of enthusiasm and in a great hurry to know their parts better and to meet again.

Between the first and second rehearsals the pageant master has such committee meetings as are needful, works out the groupings in more details, prepares his prompt copy, lists names and addresses, prepares the list of properties, has the cast measured for their costumes, sees that the hall is engaged, and places to rehearse are provided for, that the tickets are sent to the printer, and the announcements for publicity are begun.

At the second rehearsal many of the cast will know their parts entirely, and the others will know at least a portion of the text. This rehearsal should go slowly, the groupings being worked out with care. Not much attention should be paid to the reading of the lines, except in cases of obvious misinterpretation. Difficult groupings should be gone over again and again. It is a coöperative rehearsal, with not so much actual in-

struction from the master, as a general gain in feeling the full possibilities of the text. The progress made will not be apparent, but it will be there just the same.

After the second rehearsal, go over the groupings with the text and such pencilled notes as were made previously. Underline the portions that still need working on. See that the plan of the stage is finally accepted and will not be changed. Consult with the lighting man to see if the lights will affect the costume scheme. Consult with the costume committee chairman to see if the color scheme is correct in regard to the grouping.

At the third rehearsal, all parts should be played without the actors referring to their lines, even if it is a busy night for the prompter. Characterization as a basis for the reading of the lines begins now. Stress emotional situations by sympathetic analysis rather than by suggesting certain inflections. Study the personalities of the actors, with a view to incorporating their own individualities into the parts they are playing, as well as using any little unconscious peculiarities, such as laughs, odd postures, quirks of the face, and so forth. One repetition of the episode, going an inch at a time, will fill up the assigned time for the third rehearsal.

After the third rehearsal, settle up the last bit of unfinished committee assignments. Set the date for the trying on of costumes. Arrange for early lighting rehearsals, for rehearsals of music, chorus, and dances, first by themselves, and later with the entire cast. See that typed schedules of all rehearsals are distributed,

and that the janitor is tipped as an earnest of favors to come.

Later rehearsals are planned according to the individual need. Some episodes rehearse well, if they are run straight through from beginning to end, others require special attention to isolated bits, but it is a good rule, never to let two rehearsals pass without running through the entire episode. Plan to allow the actors to rehearse from time to time uninterruptedly, so that they may build their own climaxes and develop their own impetus. In this case, the pageant master simply makes notes of all his suggestions and takes them up with the actors at the close.

For a large pageant, the foregoing schedule of activities is too compressed. Every bit of committee business is attended to, even before the casting is done. Costumes are designed, and costumes for large groups made; those that belong to the principals must, of course, wait for the assignment of the parts. A year is not too long for the preparation of the pageant field, a winter's season for the rehearsing of the choruses, six months for costume designer and wardrobe mistress, six months for the composer, certainly. One reason for the need of early committee organization in a large pageant is this: The rehearsing of great groups takes much time and is very exhausting. It should be done intensively the last five or six weeks, and should take precedence of every other activity in the pageant master's schedule.

The main thing is to have each chairman know clearly what is to be done and when to do it. Then all workers move abreast at an even pace toward a given goal.

Rehearsing the Amateur Group.

Audibility first of all. This is attended to in the early rehearsals by the prompter, who sitting in the back of the hall, or in the upper reaches of the vast grand stand, calls out severely when the lines cannot be heard. Until this is established, it is valueless to work on inflections. The next thing is to step heavily on the *ad libbing*, as the hasty improvising of a half-forgotten speech is called. The third thing to emphasize to an amateur cast is the need of taking up the reply promptly, so that the scene does not drag. The reply may not be given in words—it may be pantomimed. It need not be spoken swiftly, but the mental reaction to the opposite actor's speech should be made evident on the instant of hearing it.

A speech given on a stage is not merely spoken, it is stressed, emphasized, clearly cut. For larger spaces the voice needs to be more resonant or more metallic. The face should be keenly expressive, but the facial expression should not be exaggerated. Gestures are broader, steps are a bit longer, the bodily carriage made significant.

There are three quotations regarding acting which always appeal to amateurs. A brief one comes from Deburau, "First, think it right." Another comes from William Winter. "To convey your author's meaning correctly, you must, of course, first correctly grasp it; and then in speaking, you must cause it to well up in your mind, as though for the first time." And every time, in acting, is the first time.

Here is the third quotation: "Remember in speak-

ing, that every sentence, sometimes almost every word, expresses a new thought or elaboration of thought. *The thought, of course, precedes the word*, and therefore by facial expression and bodily movement, you must first make your audience, as it were, *see* you think, and then, *hear* you think, by the precise use of the most minute shadings of intonation required to express and convey the flow of thoughts."

The next consideration, with amateurs, is to guard against the lack of expression that comes with over-familiarity with the part. Children, especially, are prone to this fault. Nevertheless they can and will learn that they must live the experience dramatized in the episode over and over anew with each time of acting.

There is the stiff actor, and the over-restless one, both afflicted with the self-consciousness of the amateur. Living the part imaginatively is the only sure cure for either of these defects. Comedy episodes permit more movement than serious ones. To the actors in comedy parts something of the jiggling of the jester naturally belongs. Excitement and apprehension make restless movement a normal expression. But in symbolic and stately interludes and slow allegorical movements there should not be a single movement that is not essential. That is one of the difficult things to enforce with amateurs,—perfect quietude while waiting, and slow, smooth action that subsides into motionless pose again. Therein, however, lies the graven beauty of frieze movement.

Unless a pantomimic episode is being coached, it is well to let gesture, as gesture merely, alone. When

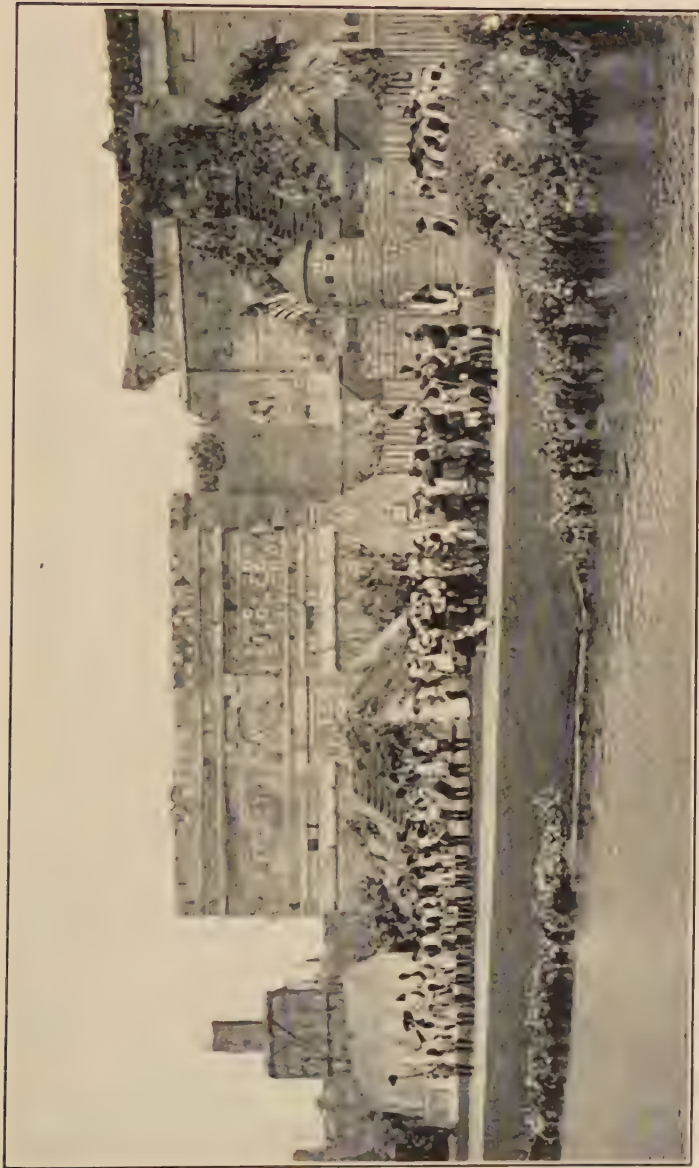
bodily expression demands a lifting of the arm or hand, such a motion is to be welcomed. In that case, the amateur is not thinking of it as a gesture, but as an unconscious and perfectly natural bodily movement, like the putting forth of a hand to save someone from falling, to express a gift, like drumming to express irritation, or the abrupt display of empty hands to express innocence.

Rhythm, Tempo, and Pitch.

The tempo in pageant acting is nearly always slower than in play acting. Also it makes the episode more impressive, and the average pageant episode is serious in treatment. There are echoes in the average hall which require a slower diction to make the speeches audible, and out of doors the distances require speech to be uttered slowly, rather than otherwise. In rehearsing, there is a tendency to hurry the acting as soon as the cast become familiarized with their parts. This must be overcome by having the prompter time the acting length and warn the pageant master, when the lines go too rapidly.

Monotonous tempo is equally bad, and deadens both actors and audience, so parts played in pantomime may move a little more quickly, a change from one group to another brought swiftly on, dancing done as swiftly as possible, the rush of a crowd, the galloping of horses,—all of these opportunities to relieve the slow distinct diction must be made the most of.

If there are amusing bits where the friendly audience may be expected to laugh, accustom the actors to be



Scene from "Under Three Flags" in "Pageant of St. Louis," Forest Park, 1914.
Author and Director — Thomas Wood Stevens.

ready for the laughter, and to hold the scene until it dies down. Since no two audiences ever laugh in exactly the same place, at different rehearsals plant the laugh in unexpected places, and order the prompter to hold up his hand suddenly to indicate to the players that at such a line, a laugh and a consequent brief wait is to ensue. Too often with amateur actors, significant lines are drowned out, while the audience is enjoying itself.

Rhythm requires an actor with a natural ear for poetry. With some actors it cannot be taught. Nor can it be lined out in iambs and anapæsts. It is an instinctive rendering of poetic diction with exactly the right accents and pauses. Fantasy demands the rhythmic sense of its actors. So do the plays of Yeats and Maeterlinck. So do the ritual and liturgy of religious pageantry. From time to time the rhythm must be broken, to keep it from seeming artificial. Never must it be stressed, but always lightly, delicately suggested, with pauses now long, now brief. Actors who can give rhythmic speech beautifully must be searched for; they cannot be taught their art in the brief time usually accorded the production of a pageant.

Pitch, or the harmony of one tone with another, is more important in the pageant given indoors than outdoors. Distance and moving air help somewhat the blending of voice with voice when the actors are under the open sky. The first thing is to be on the lookout when the episode is being cast, or at the very first rehearsal, and listen to the voices as they give utterance, one after another. Eliminate voices so harsh that

they render lighter voices ineffective, or eliminate high thin voices that seem doubly shrill because of some rich contralto that speaks just before or after them. One way to do this without the embarrassment of discarding an enthusiastic volunteer is to put actors of approximately the same age together. Middle-aged women have richer voices than younger ones; the same is true of men. If a good actress has a light, high voice, put young girls with her in the episode, whose voices will support hers.

Sir Herbert Tree is said to go about his cast with a tuning fork, pitching voice after voice in harmonic intervals. Sir Henry Irving tried somewhat similar means of establishing the right tones. The writer has known of amateur producers who have even pitched the voices of children successfully, by striking, from time to time, a note on the piano which was to be the pitch of the spoken voice. In the contributory plot of a pageant, the soft music played as an obbligate often helps to sustain the pitch. Of course, no speech is given in a monotone. The thing to be sought is a relative key note or pleasant harmonic intervals to which all of the actors return unconsciously from time to time during the episode.

Last Rehearsals.

These are the difficult ones. First there is the morale to be strictly enforced. When one hundred or one thousand people are together, it is hard to make every individual a responsible, coöperating actor. But it must be done. The only way is the organization of the cast

into squads and platoons, with episode directors, and sub-directors. There should be at least two dress rehearsals with costumes, light, music, and dancing. At the first of these, the actors sit in the auditorium or grand stand until their episode comes. Then they are called, go through it as many times as necessary, and are marshalled back to their assigned seats. Then, the entire cast having seen the pageant, they feel its mood and its message, and—it is to be hoped—its beauty and worth. Accordingly they are the more willing to put up with inconvenience and delays at the last dress rehearsal and the performances.

Every actor should be invisible to the audience until he appears in his scene. It takes the freshness and surprise away if scudding and dodging and peering characters are seen here and there. If any have to dress at home, they must come to the pageant with cloaks over their costumes, but if possible, every one should dress in an assigned room or tent at a given hour, and wait quietly until called.

The pageant master has had his last conference with the directors of music and dancing before the rehearsal begins. They must not interrupt him during the rehearsal nor he interrupt them unless it is absolutely imperative. Each makes notes of such questions as come up, and save them for post-rehearsal conferences. The first complete rehearsal should be so planned that, were it necessary, the affair could be run off as an initial performance. The old adage that a poor dress rehearsal makes a good performance is the silliest excuse for slipshod producing ever invented.

If possible, there should be no other spectators present at the dress rehearsal except the cast and the committees. Uninvited guests are apt to appear, so in large productions tickets even to rehearsals are issued to the cast, as well as tickets to admit them behind scenes at the performance. Police protection is often necessary, and generally obtainable. The writer has found that such protection had to be paid for, and a certain sum given each officer in attendance, when the pageant took place in a large city. In smaller towns, the local police were sent readily upon request, and no charge made.

Printed or typed instructions in regard to hours and places for make-up and dressing, and other minor details, should be given to every pageanter at the final rehearsal. Announcements through the megaphone or relayed through the episode directors are not so reliable.

The final day comes; each twisted thread is unravelled and woven into place. The music starts, the first actors make their appearance, and then, in orderly routine, and with undreamed-of beauty, the pageant plays itself, by means of myriads of human beings living in an unknown world. Any pageant master who has seen such a miracle take place under his own eye and voice and signal never forgets the thrill of it.

XI

ORGANIZATION

For a small pageant a relatively small executive staff is required. There will be the stage manager, (who is probably the pageant master himself,) prompter, business manager, stage carpenter, (who also designs whatever simple background makes the "set,") electrician, chairman of costume committee, chairman of property committee, chairman of publicity committee, and treasurer.

The qualifications for a good *pageant master*, as well as a good stage manager are as follows: Courtesy and good temper, executive ability, coaching ability. In other words, tact, competence, and authority. Two helpful characteristics in addition are enthusiasm and the ability to give encouragement. The stage manager's word should be unquestioned and he should insist on having the final word. On the other hand, he should never issue a command, nor force an issue, if he can avoid doing so. He first makes a suggestion, and later, if it is not acted upon, a definite request. He plans the rehearsal schedule, calls and conducts rehearsals with the prompter at his side, he meets with all committee chairmen and directs their work if necessary. Together with the treasurer, business manager, and

chairman of publicity committee he plans the budget and the financial floating of the affair. He puts on the performance, and oversees the clean-up details afterwards.

The *prompter* must be alert and conscientious. He attends every rehearsal, usually sitting beside the pageant master. He notes down every cutting or alteration of the text and every change of position. At the final performance he prompts, gives lighting and music cues, and with an assistant, issues the calls for the actors when their time draws near for entrance.

Where the pageant is small, if the prompter is really competent enough to assume the minor responsibility of an ordinary stage manager, the pageant master should go out in front and witness the performance from the back of the hall, in order to note remediable defects.

The *business manager* secures hall or stage, interviews janitor, secures rooms for rehearsals, organizes ushers, ticket takers, ticket sellers, makes budget in conference with treasurer and pageant master, organizes all necessary executive arrangements.

The *stage carpenter* selects or makes the setting, hangs the curtains, attends to all securing and moving of furniture, screens, pylons, altars, and pedestals and so forth. He confers with the property and lighting and costume chairmen. He or his representative must attend every rehearsal.

The *electrician* becomes acquainted with existing lighting equipment of hall or stage, arranges and installs all necessary changes or additions, appoints such

assistants as he needs, and tries out his lighting at an early rehearsal, so that the lighting plot may be adjusted as completely as possible before the dress rehearsal. Some alterations in it will probably need to be made after that. Many electricians prepare the text of the play, with all changes for light plot entered upon it, on soft thick paper which cannot crackle. They paste these sheets together, lengthwise, so that the play may be read by unrolling the sheets, like a scroll. This long scroll is then rolled upon a soft pasteboard tube, such as stationers sell. The end of the pageant lies on the floor, while the beginning, pasted upon the tube, is in the hand of the electrician. He softly rolls it, up, page by page, as the pageant progresses, and not even those nearest him in the back of the balcony where his floodlight is mounted, can hear him.

The *property committee* hires, borrows or makes all properties. A conference between the chairman of this committee and the stage carpenter will be necessary to determine just what items come under properties, and what are included under the settings. The property man presides over their distribution, collection, and care at all rehearsals, and at and after the final performance.

The *chairman of the costume committee* has the drawings made of the costumes, the patterns cut, buys the goods, dyes and stencils them, in conjunction with her committee members, cuts, fits, and makes the costumes. She organizes the sewing groups. She and her assistants are present at the close of a rehearsal to measure and try on the garments. She comes to the dress rehearsal

and to the performance thoroughly equipped with pins, needles, thread, and scissors for last minute changes. She has a representative behind the scenes throughout the play to repair some sudden and unexpected rip or rent. She collects and disposes finally of all costumes after the pageant is over.

The *publicity committee* plans the advertising campaign through newspapers, school, settlement, or church papers or bulletins, store window or school building posters, flyers, announcements at all public gatherings, and *continual and varied repetition of these announcements*. This work should be done early.

The *treasurer*, in conjunction with pageant master and chairman of business committee, prepares the budget. He issues necessary funds, pays all bills, takes in all ticket money and other accruing funds, and renders full accounting at the end, first to the auditor, whom the pageant master appoints, and then to the pageant master himself, who makes the report public.

The Organization for a Large Indoor or Outdoor Pageant.

There is a Pageant Committee at the head of everything. The pageant master is its employee with full authority vested in him.

This pageant committee should be a large and impressive one. The most prominent and distinguished personnel possible should be secured. It is largely a paper organization, valuable chiefly for the prestige which it establishes, but very essential in floating a huge pageant. From the members of this *Pageant*

Committee are gleaned a set of dependable workers of the very best quality that the town or organization can afford. This is a subcommittee, usually called the executive committee, and it has full executive powers over the entire production.

Its first duty is to secure a guarantee fund. One thousand dollars is the minimum for a large pageant. This money is to be returned on the supposition that the pageant will finance itself. It is to be used for immediate purposes.

Its second duty is to engage the pageant master. It next appoints a historical committee, or a committee on sources of material, supposing the pageant is to be propagandic, such as a pageant for foreign missions, or for the Red Cross. It then engages the author of the pageant, supposing the pageant master is not both author and director. The author is immediately put in communication with the pageant master and the historical committee.

The finance committee comes next, including a treasurer and an auditor. It supervises the guarantee fund, all outgoing and incoming funds, sales of programs and pageant books, tickets, concessions, banners, photographs, picture postcards, and souvenirs.

The business committee provides ushers, ticket takers, ticket sellers, transportation, police protection, and Red Cross tent with nurse and physician.

The committee on grounds makes plans for the setting and executes them. In conference with subcommittee and pageant master, it selects the site, and builds the grand stand, the music shell, provides for canvas fenc-

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ing, if necessary, erects ticket booths, provides places for dressing rooms or tents and make-up accommodations, and arranges parking space.

The chairman of the business committee is also the business manager, and serves as a connecting link between the pageant master, and the chairmen of the finance committee and the committee on grounds. It is necessary to have a responsible person in addition to the pageant master, especially in the last days of preparation, when the rehearsing details are so important. He must be subordinate to the pageant master and wholly in sympathy with him.

The author writes the text, first securing all possible information from the historical committee, and then conferring very fully with the subcommittee. At as early a period as possible, he submits a tentative scenario, reading it aloud to his committee, and receiving their suggestions. If there are many changes desired, he may submit a second scenario, but ordinarily this will not be necessary. At a later date, he submits the completed text, again reading it aloud to his employers. The earlier the text is completed the better, for costumes, music, and dances all wait its completion before their work can even be begun. A scenario may give the details of the setting, however.

The pageant master appoints, as he sees fit, assistant coaches, assistant episode directors, community co-operators to assist in casting the play and working up enthusiasm. The episode directors are absolutely essential, and even lieutenants under them may be necessary in a large episode.

The composer coöperates with author, music director, and pageant master. He writes, adapts, and orchestrates all necessary music, including overtures and entr'acte music.

The art director makes the color scheme for costume and setting, arranges for posters, photographs, letter heads, decorations and banners. He coöperates with author and costume director.

The dance director selects or composes all dances, and teaches them. She coöperates with author, composer, music director, and pageant master.

The music director trains the chorus and directs the orchestra, or appoints assistants to do so. He supervises the construction of the music shell and the placing of orchestra and chorus. He coöperates with dance director, composer, and pageant master.

The costume chairman has charge of buying materials at wholesale, dyeing, cutting, sewing, under the direction of the art director. She also hires what is necessary, and must coöperate with the business manager regarding places for her committee to assemble, with the treasurer regarding what she may pay out, with the chairman of the grounds regarding places to dress the actors and store the costumes, and with the make-up committee regarding wigs and such accessories, and regarding the time schedule which provides for the dressing and make-up for so large a group.

The chairman of the casting committee is often identical with the community coöperator. He, after the pageant has been well-advertised, organizes a corps of assistants and issues cards reading as follows:

THE OREGON CENTENNIAL PAGEANT

The Playstead, July 3, 3:30 P. M.

I am willing to accept a part in the Pageant to be assigned to me, and to attend all the rehearsals.

Name	
Address.....	Tel. No.....
Remarks.....	Sex.....
.....	Height.....
.....	Weight.....
.....	Complexion.....

Send to F. K. Smith, Pageant Master,
302 Mason Building, Portland, Oregon.

The filling out of these cards, and the registering in large numbers needs to be urgently promoted under competent organization. Other cards, which offer opportunity to help in other ways, may be distributed by the community coöperator and his assistants. They may read as follows:

THE OREGON CENTENNIAL PAGEANT

The Playstead, July 3, 3:30 P. M.

I am willing to help in the production of the Pageant in one or more of the following capacities which I will check.

Name	
Address	Tel. No.....
Sew on costumes.....	Dye materials.....
Loan an automobile.....	Loan a truck.....
Run an automobile.....	Days.....Hours.....
Make properties.....	Paint scenery.....
Assist electrician.....	
Usher	Take tickets.....

Sell tickets.....	Number.....
Dance	Sing in chorus.....
Serve in any minor executive capacity.....	
Typewrite	Secretarial work.....
Remarks	

Send to F. K. Smith, Pageant Master,
302 Mason Building, Portland, Oregon.

The chairman of the lighting committee arranges all lights, both those already installed and those which are to be added, both installed and portable lights, appoints all his assistants, secures necessary licenses, sees that the city authorities inspect and O. K. his arrangements, and first submits his plans to the pageant master, and then tries them out at the earliest complete rehearsal.

The property committee should have a representative on the costume committee or else confer constantly with it. Local artists, local carpenters, instructors in manual training, are of great value on this committee, whose work requires more ingenuity and resource and inventiveness than any other. Rented properties are costly and often inadequate. Borrowed properties are often costly and great risk is run of their being lost or injured. Careful and dependable people are needed for the care, distribution, and collection of properties, beside the ingenious ones who make them.

The stage management committee prepare the stage for each performance, and arrange telephonic or other signals between dressing rooms or places where groups of actors await their cues for entrance. They provide call boys and help the episode directors to keep quiet

and good order behind the scenes. They keep the actors in Episode I from crowding the wings to watch Episode II.

The make-up committee provides two rooms, one for the men's make-up and one for the women's. It hires make-up artists or trains a corps of them, drawing upon local artists for help. Pictures illustrative of the types of make-up desired, or portraits of famous characters to be impersonated are ready to be copied. Tables, mirrors, chairs, combs, brushes, an abundance of cheese cloth or old soft cloths, towels, cold cream, ether for removing spirit gum, tiny alcohol lamp for softening nose putty or other material which has hardened, wigs, pencils, rouge and grease paint and liners and powders of every range of color and shade, are to be provided in sufficient abundance to keep at least three make-up artists busy. Someone must also be in attendance afterwards to help actors in the removal of their paint.

The rehearsal committee works in conjunction with the casting committee. It issues typed or printed bulletins of the time and place of all rehearsals, and keeps watch of altered times, and postponed rehearsals. It secures the hall, the temporary accompanist, if there is incidental music, sees that the hall is lighted, that janitor service is provided and that the pride, griefs, indignations, and other temperamental peculiarities of that individual are assuaged with liberal fees. It keeps a record of attendance,—oh, wonderful detail,—and follows up any absentees closely and reports to the episode director regarding them. The rehearsal com-

mittee may be admirably composed of members of local amateur dramatic societies.

The finance committee, like the casting and coöperative committees, has a set of printed blanks. They are worded as follows:

THE OREGON CENTENNIAL PAGEANT

The Playstead, July 3, 3:30 P. M.

THE FINANCE COMMITTEE,

ROOM 303 MASON BUILDING. TEL.: 64

M

Please deliver to

Mdse., as follows:

No.		Price	Check
Kindly render duplicate bills to Finance Committee, 303 Mason Bldg. L. H. JONES, <i>Treasurer.</i> F. K. SMITH, <i>Pageant Master.</i>			

Order No.

Voucher No.

Paid: (date)

(Signed) P. F. BROWN, *Auditor.*

There is of course already the preliminary guarantee fund with bank credit. From this are the early bills paid, before the money from the sale of tickets begins to pour in. These printed order slips are two in number, one copy going to the purchaser, the other straight to the treasurer. A few minutes' accounting, then, at any time, should show what the temporary financial status of the pageant is. Petty cash must be disbursed for telephone calls, postage, stationery, and car fares, but even here, strict account must be kept.

Two other printed forms are helpful, one for properties, and one for tickets.

The form for the property register follows:

PROPERTY REGISTER				Number
Description				
.....				
..... Cost \$.....				
Taken by	Address	Date Taken	Date Returned	Finish Check ✓
(Eight or ten lines for as many entries)				

N. B. When property is *out* transfer this card to the *out* file. When property is returned wait until it is reported O. K. and return to the property room. Then check in the last column and return this card to the *in* file.

The file of cards for the properties can be kept in the general office, or preferably in the property room.

The file will have four sections, an "out" and an "in" for the regular property and an "out" and an "in" for the borrowed property file. It seems to me that it is better that instructions, such as the N. B. note above, be printed on the card itself, as they are then standard and indicate procedure without further remarks or comments necessary.

With large lists of properties separate files will be used, of course, for the "out" and "in" sections and for the borrowed property section. The borrowed property file is largely transient, but it is very important that a careful record be kept, both from the standpoint of ease in handling and tracing property and still more out of justice to those who lend properties. These cards should be of a different color from the regular file cards, and when changes are necessary, as, for instance when a lender of property decides to donate it, entirely new cards should be made out and the card in the "borrowed" file endorsed and put in the dead file along with cards for other properties which have been used and returned to the owners. The form follows:

BORROWED PROPERTY REGISTER		Number
Borrowed from.....		
Address	Phone	B.....
Date borrowed		
Date returned		
Description		

(etc. the same as the card shown above)

When borrowed property is once in the property room

and the card filled out, it is then treated precisely as any other property. Its number is preceded by a "B" for "borrowed" (though any other letter would do precisely as well). In any case the cards will be a continual inventory of property. Moreover, each and every piece of property can be traced at all times, and the files show at all times the resources of the property room. The labor of keeping the record is balanced many times by the advantages which it offers, while the loss of one valuable costume would equal the cost of the files and of hired clerical labor, if such an extreme measure were necessary, for a considerable period of time. In short such a file is a kind of insurance, not only against loss but against the nervous drain of worry trying to "keep track" of properties in haphazard fashion or by plain feats of memory.

The third form proposed is useful in large productions, although it may be used in many kinds of entertainments, plays, etc., besides pageants. It is a device for keeping a check on tickets. The form follows:

TICKET CHECK LIST

Name..... Address..... Phone.....

Taken					Returned								
Tickets				Total Value				Cash		Tickets			
Date	\$1.00	\$.50	\$.25		Total			Cash		Total Value	\$1.00	\$.50	\$.25
				\$ c	\$ c			\$ c	\$ c				

and so on, as many lines as are needed

One or two points may be noted in reference to the above form. Prices for the tickets may of course be omitted or replaced by letters or numbers or any arbitrary arrangement. On the "taken" side provision is made only for tickets. Dates should be entered, and perhaps a date column should be provided on the "returned" side. The values of tickets taken or returned should be extended and when this is done the two middle columns will give the "account" in terms of money values. This arrangement makes it easy to tell a ticket seller at any time the status of his operations, for the essential columns are side by side. Desired details can be had in a moment by referring to the other columns on file.

It may be that the pageant master prefers to keep records such as the above in a loose-leaf book. This plan is quite feasible, but the advantages and disadvantages need to be borne in mind. For a straight numerical or alphabetical list which needs little shifting after it is once arranged in order, the loose-leaf book is admirable. Generally, too, it occupies less space and is convenient to carry around in the pocket or bag, both because the pages are thinner than cards and also because they are fastened together. On the other hand, cards are more easily handled and shifted in the file than loose leaves in a book. Cards are considerably cheaper to make and perhaps to print. Cards are made in standard sizes and in a great variety of colors and with the accessory equipment available can be made to fit the most exacting requirements of classification and subclassification. For the above forms I should

think that standard 4"x 6" cards in two colors would prove very acceptable.

The master of a large pageant should have a secretary, who has an office, or shares the pageant master's. She must be available certain hours every day for telephone or for interviews. She keeps the card indexes of persons and organizations, with their officers, whose aid may be counted upon. She not only knows everyone's address and telephone number, but their especial qualifications for music, or dancing, or art. She knows every rehearsal time and place and coöperates with the rehearsal committee, in following up absent, sick, or lukewarm, or disheartened persons, tactfully inspiring them to fresh efforts. She has charge of keeping account of all publicity details, and preserving in a scrap-book all printed material of every kind. She should have a salary, a typewriter, a desk telephone, comfortable accommodations, money for paper, postage, and telephone calls.

The pageant master will find that after the organization personnel and assignments have been completed, and they are supposedly all at work, he has passed the first lap in the obstacle race into which every pageant resolves itself.

His second lap is concerned with the artistry of the work, in grouping, rehearsing, color, line, and movement,—the qualities that Mackaye emphasizes as synchronous. The third and final lap consists in keeping the first two going, while filling in an unexpected breach, and adding a touch of inspiration, and harmonizing groups, which under the increasing

strain of hurry and responsibility are apt to grow slightly impatient.

Accordingly, the reason why the word "confer" has been used so frequently in relation to directors and committee chairmen in the foregoing pages, is to keep in mind that the whole art of pageantry is a collaborative one, in which people not only *give* generously to each other, but *give in* equally with each other. The duties of these people are bound to overlap, hence the early "conferring" again, so that no duty is done twice, at a time when every moment counts.

The trouble again and again in pageantry is too tardy a beginning. Public sentiment, the true awakening force, is slowly aroused. Two or three enthusiasts, actuated often by one visionary individual, start it, and still slowly they interest the already existent social organizations, churches, schools, colleges, Masonic orders, Daughters of Rebecca, the Order of the Eastern Star, the Foresters, the Knights of Columbus, the Knights of Pythias, the Odd Fellows, the woman's club!

If the pageant starts with a large social unit already organized, less time is lost. The Foreign Missionary Society, the Y. M. C. A., or the Y. W. C. A., or a large denominational group has its machinery already at hand,—provided there is no opposing body within the ranks large enough to be formidable.

Then as the pageant progresses, the organization workers draw more and more modestly into the background. They do not shine forth in costumed panoply in the limelight of the Great Occasion. Oh, no! They roll up their sleeves and do the heavy work, like the

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stokers on an ocean liner. Tact, obscurity, patience under blows and buffets, and a total lack of recognition are their portion henceforth. They make the wheels go round. That's all.

XII

FINANCE

THERE are three different financial bases on which a pageant may be given. It may be completely subsidized, paid for by town or organization and thrown open to the public free of charge. Secondly, it may be rightly expected to pay for itself, and merely cover its own cost by means of admission fees. Thirdly, it may be given for the purpose of raising money.

The first and the last bases usually mean an economical production; the last certainly does. Only in rare cases will an elaborate pageant be fully subsidized; ordinarily a simple and thriftily executed performance is expected when it is given to the public free of charge. When the production is a money-making project, the greatest economy is necessary.

In ordinary cases, however, practically every pageant ought to pay for itself, whether it be large or small, and its budget planned in ratio to the gross receipt of ticket sales. This is not so easy to reckon up. In a small town where no pageant has ever been given before, and where, as so often in America, the townspeople at first are an unenthusiastic and noncommittal group, it takes courage for the pageant master deliberately to reckon financially upon an increasingly enthusiastic support, which so far has not lifted its rosy head above the horizon line. And yet, in every case which the

writer has ever encountered, such enthusiasm does mount and mount. It is a reasonable expectation.

A small town will contribute from two to four thousand spectators to three successive performances. By a small town, one with from eight to twelve thousand inhabitants is meant. The pageant master also counts on summer residents and people in outlying towns who can reach the pageant field by motor. The cost of the tickets depends very much on the prosperity and financial habits of the community. Some districts will buy tickets at two dollars; others will buy tickets only at fifty cents. A sliding scale of ticket prices from \$1.50 to 50c is a typical set of prices. For pageants given on private estates for the benefits of a charity, tickets may be sold for five dollars, especially if the estate is one of great beauty to which the public can rarely gain access. The question of the admission needs to be carefully discussed by a representative town group before it is decided.

In addition to the box office receipts, profits may be made by the sale of parking spaces, of printed programs, of advertising space in the programs, of banners, picture postcards of scenes from the pageant taken some weeks beforehand, souvenirs, candy, and from so-called "concessions." This last generally means the privilege of erecting booths and selling soft drinks, sandwiches, popcorn, candy, and hot dogs. Often a man to vend colored balloons is included. These concessions always cheapen the occasion, and if it seems necessary that food be provided for people coming from a distance, it is better to have stands artis-

tically designed and decorated, put at a proper distance from the pageant stage, and attended by townsmen. With an indoor pageant, the only additions to the pageant income are from the sale of candy and programs.

In regard to the sale of programs, it is only fair to give to every spectator a simple program covering the order of events, and have the elaborate ones on sale. Fewer will be bought, of course, but the proceeding will be more equitable. In regard to filling up the program with advertisements, there is another question. Local tradesmen feel these continuous demands for advertisements to be little short of hold-ups. There is very little real advertising value to the space; the money paid is generally a contribution, often levied with the penalty affixed of losing the committee's good-will. A better way is to print as economical a souvenir as is consistent with beauty and good taste, and let the printing deficit, if there be one, go into the legitimate pageant expenses. In any case, they will sell fairly well, and continue to sell to pageanters and committee members for some weeks after the pageant, if it is made known that they are still obtainable.

Another method of economy lies in budgeting the costumes. Many pageant masters ask every member of the cast to pay for his costume, thereby cutting off a large item of expense. Other producers feel that if the cast gives its time and strength and enthusiasm, that the costume should be provided. Sometimes the costumes are offered for sale to the wearers for the mere cost of material. Occasionally they are sold as a job

lot to a professional costumer. In schools and institutions they are part of the producing equipment thereafter, and sometimes rented to outsiders. The best method is to have them paid for out of the budget, and disposed of afterwards as seems best. Very little will be paid for second-hand costumes, in any case.

Making the Budget.

This is prepared first by the pageant master tentatively, and then considered by his committee. Beegle and Crawford suggest that at least one or two artistic people sit in on this committee to see that thrift does not eliminate beauty. Before, however, the budget is even talked of, the author and the producer have been engaged. So the price of their services heads the list. Thereafter the items include grand stand, grounds, costuming, music, printing, properties, transportation and trucking, decorations, wigs and make-up, rentals of office and rehearsing rooms, stationery and postage, incidentals. The office and rehearsing rooms are often donated by church and school officials, the cost of janitor service and electric lights only being paid.

As has been mentioned before, bids should be asked for all contracts to be assigned. This prevents graft and plundering to a large degree. Wherever possible, the return of the second-hand material, be it lumber, or electric lights, or canvas fencing, should be expected to make some small reduction in the final bid.

If the pageant master wants to be absolutely on the safe side, he estimates all his receipts, box office and other, and then plans a budget on exactly one-half that

sum. The budget will creep up, unexpected emergencies will arise, the weather may turn extremely hot and affect the attendance, and even though the production is insured against rain, no insurance covers entire loss. Late May and early June and early September are poor times for indoor pageants, financially speaking, while July, August, and early September are good for outdoor pageants. Of course the latitude of state and township affect this calendar.

An outdoor community pageant can be given for any sum from three hundred dollars up to thirty thousand. Louis N. Parker's pageants are said to have paid for themselves entirely, with the exception of the Dover Pageant. The cost of some of his productions, according to Withington, ranged from five thousand pounds to fifteen thousand pounds. His guarantee funds covered the initial expenses, office hire, advertisement in the press, circulars, and a possible deficit. As soon as the plan of the grand stand was ready, he opened his box office. Usually his pageants played to six thousand people each performance. More than once, his tickets were entirely sold out before the pageant came off. Withington also gives the following budget for Mr. Parker's York Pageant. The grand stand, cloak rooms, hire of exhibition hall, landscaping, £2,151. Costumes, £1,496. Advertising, printing, and so forth, £1,556. Retaining fee, royalty, and expenses of pageant master, £1,744. The total expenses were £13,677, and there was a profit of £762 approximately.

A pageant with a cast of about one hundred was given in Jordan Hall, Boston, recently. The pageant

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master was given six hundred dollars, and told to keep within that limit. The spectators were to be admitted free; they were delegates to an international convention. The text and the services of the pageant master were given free of charge. The budget was approximately as follows and kept within the given sum.

\$110.00	rental of hall.
\$125.00	rental of costumes.
\$150.00	dancing teacher's fee for devising and training five dance interludes.
\$60.00	music director's fee.
\$25.00	five make-up men. (Too many; three would have sufficed.)
\$15.00	janitor's fee. (This included scene shifting.)
\$50.00	lighting man and two assistants. (Lights already installed.)
\$25.00	properties.
\$15.00	programs and invitation cards.
\$25.00	extras. (Such as three policemen whom the local captain insisted that we employ. They were not needed.)

\$600.00 Total

This same pageant was repeated in a smaller hall a year later and a profit of \$300 was made. An admission fee of \$1.00 was asked and two performances were given.

Many public schools put on small pageants where the children come from modest homes and only a very small admission fee can be asked. So the teacher, who produces it, estimates the attendance (usually the seating capacity of the hall) multiplies it by the admission

fee, and then estimates her budget on one-half of that. If she plans to produce her pageant before an audience of 500 at twenty-five cents apiece, she may hope to take in one hundred and twenty-five dollars, but she may only count on spending sixty-two dollars and a half.

\$10.00 the rental of the school hall. (This charge is made even for school productions in some cities now.)

\$20.00 costumes (the cost of material only, at less than a dollar a child).

\$5.00 tickets and programs.

\$5.00 copies of the play.

\$5.00 royalty on pageant text.

\$5.00 one rented spotlight.

\$2.00 make-up material.

\$10.00 incidentals.

\$62.00 Total

These specimen budgets are only valuable in showing proportionate costs. Prices rise and fall every year, and they vary greatly in different localities. A good business man, or a competent business woman ought to assume the position of business manager. Such a person will watch the margin of allowance, and O. K. no expenditure not authorized. If the budget is exceeded,—and there are times when this is necessary,—he will either draw on the guaranty fund, or put all possible weight upon the ticket drive. Probably he will do both. If expenses are nearing the danger line, he will send out a note of warning.

One method of dealing with incidental expenses is

to use a "petty cash" account, or "imprest fund," as the English would call it. The treasurer, instead of handling all little items one by one, advances a round sum, two or five or ten dollars, to each person who will be forced to make small purchases. When that amount is spent, the person submits his expense account, with vouchers, to the treasurer. If more is needed, a second sum is advanced. Then those who have to make many minor purchases need not run back and forth every time a nickel is required, nor do they draw on their own pocketbook temporarily, which always leads to carelessness. The running up of many little bills leads to large expense account.

It is well not to limit the buyers of pageant equipment to a few firms. Give them the right to shop round, compare prices, and get exactly what they want. A little telephoning and proper identification will make any seller willing to honor an authorized purchasing blank.

The Sale of Tickets.

The financial basis of the pageant is the ticket selling. This varies in its need for organization and encouragement. The tickets should be printed not later than a month before a large pageant, and with them, diagrams of the seating plan. The title of the production, the date and hour of beginning, the day of the week, the grand stand or hall location, as to aisle, side of building, ground floor or balcony, and price should be on every ticket.

The tickets are put on sale in as many suitable places

as possible. If agencies and drug stores handle them, of course they receive a percentage, usually ten per cent. They must also be promptly available for mail orders. Each ticket seller has a seating plan to show his purchasers, and blocks of tickets in one portion of grand stand, hall, and balcony are given to each distributor. He marks off on his seating plan every ticket sold, and so it is easy for later purchasers to see what seats are available. A certain number of seats may be reserved for box office sale on the day of the performance, if it seems advisable, but there should be no compunction about turning away people who have not secured their tickets beforehand.

If the grand stand or house is sold out two weeks, or even three or four days before the performance, make every effort to prepare for a second, or an additional performance, and broadcast the news, print additional tickets, and so let everyone who desires see the production. It is amazing, when such an impromptu repetition is put on, how many spectators will come to see it over again. A pageant still has the advantage of being a distinct novelty. The writer has even repeated a pageant the same evening, when no later occasion was possible and the hall was packed before seven-thirty in the evening. She sent out men with powerful voices onto the steps of the hall, who announced that the production would be repeated immediately at the close of the first performance, if those who were being turned away cared to return. In haste, the services of the lighting men and orchestra were enlisted for the repetition, on condition of additional pay-

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ment; the cast, of course, were willing; and the whole pageant was run off from ten to twelve the same evening. Ushers cleared the hall rapidly at the end of the first performance. No tickets were sold for the second, but spectators paid the ushers and ticket takers at the door. It was necessary to have four young men at each entrance to the building, and there were, of course, no reserved seats. The hall was actually filled twice.

Door to door ticket selling is effective in disposing of tickets, but not in filling the house. People buy, especially of children, rather than turn an applicant away. It is one way of providing an advance sale, but it is not the best way. The locality must be divided up into districts, and the ticket sellers not allowed to encroach on another's territory. It is a difficult matter to get the unsold tickets returned promptly, and in the case of children, always to collect the money.

At the same time the sale of tickets must be promoted, in addition to the publicity campaign. The members of the cast are given the first opportunity to dispose of them, then the committee members, then the members of whatever organization is launching the pageant. In a public school, often there is no need to promote ticket selling. Merely the announcement of the pageant with the time and place is enough to send the buyers to headquarters. In other cases it needs to be hurried up. Different schoolrooms are given tickets to sell, and the room which sells its quota first is rewarded with a banner, or with its name on the big school bulletin board. Rivalry between different rooms,



Another Tree Day Pageant at Wellesley College, showing the use of a small platform and backing
an outdoor decorative unit.

with the daily posting of the rooms in order of the amount of progress made in ticket selling, is one of the simplest and most effective methods. A large cast means a larger spontaneous sale of tickets. An average of four tickets to a performer for unsolicited sale may be counted upon. Posters used for advertising should always be awarded to the best ticket sellers.

Occasions like this are opportunities for splendid lessons to children regarding scrupulousness in keeping ticket money intact and accounting for it promptly. Boxes of money taken in at the door should be sealed when the last person is entered, and not opened, except by the treasurer in the presence of a member of his committee.

If half the tickets are not taken two weeks before the final performance, everything possible in the way of advertising, personal urging, committee organization for the promotion of sales, and all the heavy artillery that the publicity committee can muster must be put immediately into action. If two-thirds of the house is not sold out a week before the performance, increase the efforts. Never count upon a forced sale, or a rush of enthusiasm two or three days beforehand.

A sold-out house is the best stimulus for good acting. Accordingly it is due both the actors and the producer. But you have to go out and get it sometimes. It will not always come of itself.

Deficits and Profits.

Deficits may be met in several ways. The best way is to repeat the performance, for, of course, the repeti-

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tion is much less expensive than the original production. One pageant in Boston had fourteen performances, filling the house up to the last one or two. A small pageant, not requiring special scenery, may be taken from place to place, and repeated for a flat sum of money, or for a fraction of the ticket sales in each place. A fifty-fifty basis is the ordinary arrangement made. The school, church, or organization which arranges for the repeated production provides the building, the publicity, and all the ticket selling and business arrangements. The pageant master brings his actors, costumes, properties, portable lights and puts the pageant on.

The guarantee fund is also drawn upon for the deficit, since that is one of its duties. The town or organization may pay the deficit. A public-spirited committee will sometimes organize a money-raising method with which to take care of it. Certain individuals who value the production for its beauty and worth and not for its money-making quality will sometimes step in and pay the debts. The pageant master is never legally responsible for them. The committee which employs him is the responsible party. It is a great pity, however, to have suit brought, and all creditors should be immediately met, the situation laid before them, and plans adopted for paying them. Frankness and good intentions will generally pave the way for ultimate solvency without undue publicity.

Any profits made should be immediately spent, as soon as the last receipted bill is in. An amount of available money is a great temptation to everybody with

a pet scheme. Some of it goes for flowers and commemorative gifts to all those who helped. Memorial volumes and pamphlets are printed. Some folk, hearing that there is a profit, concoct a more or less imaginary damage to their property which needs to be made right. And so it diminishes and diminishes until there is nothing left to speak of.

Instead, it should be immediately expended on something for the general advancement of the town or organization which gave it, a playground, a library, a new lighting equipment for the stage,—anything which is whole and permanent.

The last item in the financial line is the publishing of the treasurer's complete report, when it has been carefully audited and approved after being submitted to the executive committee. It should be put in the newspapers if the pageant is large and a community affair. In a church or school it may be put in the paper or weekly announcement or on the bulletin board. It will be a guide for future productions, and the very openness of the whole financial proceedings will make for confidence the next time.

XIII

PUBLICITY

NEWSPAPER publicity is the most important. Unlike the theatres which look forward to a long run, the pageant plays only a day or two, at the most a week. Therefore, all the publicity valuable for attracting an audience must come beforehand.

Newspapers are justly reluctant to give much space to material which has the minimum of news value. Certain large dailies have adopted a definite plan of giving no advance notices. Others will grant it only a day beforehand. Fortunately there are still many papers which will feature advance notices of a pageant, provided they are well-prepared. The printing of these notices is a favor accorded, not a right to be demanded.

Every notice must be typewritten, clear, exact, containing all the names of the actors and workers that can possibly be included. After each name, in case the person is a student with a home elsewhere, or a suburbanite, is stated the place where he lives. Local papers are in the habit of gleaning much of their news from city dailies, so the fact of the pageant, and the local citizen participating, are both repeated in the suburban weekly.

Every city paper must be included in the information supplied, and each paper given a different account, and all the accounts released to the press on the same day. The varying of the accounts is done by giving one paper the organization of the producing

staff, another the outline of the pageant and cast of characters, a third, the story of the pageant, and so forth. If the publicity committee is clever, it can keep up a constant supply of news as the pageant preparations progress, and so gain a number of advance notices. The writer has been more fortunate in taking the typed notices in person to the city editor than in sending them through the mail.

The local papers should also be fully supplied with news, and are apt to grant more space. Weeklies, house organs, the denominational press, or any periodical whose readers would be interested, offer another field to be cultivated. With these papers, the advance material must have literary and story value.

The power of the press is very great. When Louis N. Parker gave his first pageant, great difficulty was found in interesting the press. The cast, beginning with one hundred members, had increased to nine hundred. The grand stand was erected, and the whole affair was moving weightily on, apparently all for nothing. Tickets were not selling, and there was next to no audience in prospect. Ten days before the performance, the dress rehearsal took place. By the merest chance, two newspaper men were present. "Their notices," says Withington, "brought fifty thousand people to the little Dorset village. All England took fire."

Photographs.

One way to gain admission to the columns of the press is to provide them with pictures. These may be

attractive portraits of actors or executives. They may be pictures of the outdoor stage, or if very unusual, of indoor setting. Chiefly they will be of groups in costume, taken from some dramatic moment in the pageant. All pictures should be on glazed paper, twice as large as the newspaper reproduction is to be, and very clear and effective in outline and mass. Needless to say, they should have beauty. Two weeks before the production is the very latest day on which these pictures should be released. On the back of each picture should be printed the caption to go with it, together with the names of the persons in the group. Below this should come the name and address of the pageant master, with the request to return the picture to him.

Women's pictures, if the women be beautiful, will be taken more readily than men's. Dancers, singly or in group, make desirable copy. The pictorial supplements, so popular now in the newspaper world, have a high standard of interest, of beauty, and of photographic excellence. Therefore, the photography is not a matter on which to economize. The pageant master must see to it that his publicity committee has the best material that can be offered. The work of the finest and most artistic photographer that the community can provide is none too good. He, too, must be given actors who take a good picture, costumed in very effective and finished garments. The camera shows up every defect.

Another way to get pictures inserted is to call up the city editor and persuade him to send down his own staff photographer at a certain day and hour. A

number of papers will sometimes consent to do this. In that case, there must be ready for each paper a different set of actors, different poses, different costumes. The staff photographer will generally wish to take a number of pictures, but the same rule holds good, regarding fresh material for each camera man, that obtains for printed notices.

If photographs of the pageant are desired for a permanent record, then the pictures must be taken by a regular photographer. Newspaper pictures are rarely obtainable afterwards. Whereas the others can be sold to members of the cast, and part of their expense liquidated.

Posters.

‘ There should be a poster competition organized, and the best poster chosen. These should be so designed that they can be effectively printed in one colored ink, upon another colored background. Fifteen by twenty-three inches is a typical poster size, though larger and smaller ones are often used. They must be conspicuous. They have two purposes, one, to attract attention, and two, to deliver a message. They must take the eye instantly, for it is to the passer-by that they are to make their appeal. They must convey the atmosphere of the pageant, and have beauty, humor, or brilliancy of color, so as to make the passer-by pause long enough to read the legend and remember the details. They should be bold and original in composition. The primary colors are said to make the most immediate appeal.

The prize poster is printed and placed in shop win-

dows, on street cars, in post-offices and railway stations, in public buildings, hotels and restaurants, and if it can be printed on cloth, it can be borne by automobiles.

All posters submitted in the competition may be used somewhere, and the more the better, for, being different from the widely broadcasted prize winner, they will attract attention. To secure plenty of poster contestants, ask the coöperation of high schools and art schools, as well as local artists. This work ought to be done under the supervision of intelligent and artistic people.

Printed posters, if designed ones are not available, should be printed in one color upon a different colored background. Plain block letters are better than any fanciful typography, because the utmost visibility is necessary to make the message leap to the eye. If the greatest possible economy must be used for a small pageant, stencils can be cut and all the posters done by hand. If the display is small, the poster may have a half-tone engraving of the pageant stage, or some scene from the pageant. The Chautauqua and lyceum circuits use this kind of poster widely.

For small Christmas and Easter pageants, and patriotic pageants given in schools, the posters may be decorated with suitable Perry pictures that deal with the subject of the production. Often so simple a device as this proves very effective and artistic.

Handbills and Wayside Advertising.

Handbills of brightly-colored paper, red, or green, or orange, are very inexpensive to print, especially if the paper used is of the cheapest quality. They give in

big letters the name of the pageant, and the place and date. A summary of events follows, and an appeal to public sentiment concludes. These are left at every door, distributed at every public gathering, tacked up in stores, hung in pads in railway stations and on trolley cars for any passer-by to take, and put in all public places not already occupied by posters. They are one of the most inexpensive forms of advertising, and placed in outlying towns and communities, they will draw spectators from a larger area. This prospect is what will induce the transportation agencies to coöperate.

The other wayside advertising is for motorists. It consists in making out of thin flat boards, large arrows, such as those that carry a "Detour" sign. These are painted orange, or bright scarlet, or Kelly green, and on them is stencilled the name, place, and date of the pageant. Then the arrows are nailed up two weeks beforehand on all the roads leading to the pageant field from twenty miles away. They serve the double purpose of advertising the production and helping all the motoring visitors to find the nearest way to it when the day comes. Permission must be obtained to put these up from the owners on whose trees or fences they are nailed, and sometimes from the town officials.

By Word of Mouth.

A preliminary instructive talk on pageantry in the town hall by the pageant master is the best way to launch the project. If this can be illustrated by lantern slides from other pageants, more people will turn

out to hear it, and a clearer idea of what pageantry is will be given. In large cities, the public library often has a set of slides of different pageants, which it loans on request. This talk may be followed up by as many others as the time and strength of the pageant master permits, to women's clubs, lodge meetings, midweek church meetings and so on. Needless to say, these talks should be interesting and enthusiastic, and accompanied by appeals for workers of every kind.

These talks get the townsfolk to talking, and then the word of mouth advertising is well begun. Verbal notices of committee meetings and the need of volunteers, mention of the pageant at every public gathering, cordial public endorsement of it by patrons and patronesses, or other prominent people, all help tremendously. It's the old game of "follow the leader." To gain the coöperation of desirable workers, just a personal word from an influential citizen does wonders.

A more naive proceeding is to have costumed bell men, like the old town criers, go through the town nightly, in scarlet doublet and green hose, ringing a bell, and crying the pageant. This immediately makes the community feel that perhaps they are going to see something really novel and exciting. It spreads the festival spirit abroad. If the criers have trumpets and go forth on Saturday nights with a different tale of increasing magnitude each successive Saturday, they may stand in the public square or mount the bandstand. But they should also go from street to street. Sometimes they may ride a horse caparisoned. Or they may be giants, walking on concealed stilts.

Paid Advertising.

Paid newspaper advertising is of value when the pageant master feels justly sure that his production is equal in dramatic value to professional drama. Ordinarily a large block of space, five to seven inches being the minimum, is necessary to put it clearly in the mind of the public as a novel and highly interesting affair. The wording should be clever, and also should give a clear idea of what is to be seen. Stress the dancing and choral part. Stress the large number of participants. If you wish to reach a very special public, stress the civic, or charitable, or religious values. Only in large cities, where there is so much entertainment provided a bored public, is the extensive newspaper advertising to be recommended, and it must describe a pageant conspicuously different from any of the professional performances.

The other paid advertising is arranged for at the motion picture theatres. Slides announcing the pageant are run off between different pictures. Sometimes the cost of having these made is only the cost of their display. Larger motion picture houses make a correspondingly greater charge. A stereopticon picture slide of one scene from the pageant may be used. Another scene may follow the next day, and so on. Each slide must bear the name, place, and date of the pageant, as well as the place where tickets may be obtained. The pictures ought to be amusing, if possible, and in any case, highly dramatic. A local audience, recognizing the faces of the friends, usually applaud these announcements warmly.

In Addition.

Let no chance to make the public aware of what the producing staff is doing pass by. Everything should be accompanied by a certain amount of deliberate talk and bustle. Give the impression of having every worker busy every minute.

In small pageants, where church or school are the producers, keep the bulletin board dotted with notices of rehearsals, of appeals for properties, of requests for persons to sew. A series of notices which ask for volunteers to lend a warming pan, a Chinese bowl, a brass monkey, a parrot in a cage, all serve to keep the flicker of public interest alive.

Summarizing these suggestions, we find that the following methods should all be used: (1) Newspaper notices, (2) photographs, (3) posters, (4) flyers, (5) word of mouth, and (6) motion picture house slides. Last, and most important, the advertising should never lapse, should constantly increase, and, if there are other pageants to follow, all the possible notices subsequent to the production should be carefully prepared for.

XIV

DECORATIONS

IN Europe, wherever there are folk festivals or holy days in which pageantry has a part, the processionals and pageanters and streets and houses are decorated to a much larger extent than in America. We hang out the flag, put up some faded bunting, stretch from opposite telephone poles some dingy white canvas, and on it we letter in a huge black alphabet, "Welcome to Unity," or even worse, "Come to Unity—A Good Place to Live In." Thereupon the town considers itself all set for its Centennial. Little color, and no design sums up the accomplishments of the committee on decorations. Less paucity marks the pageant itself, but even here, rarely are the decorative adjuncts used as beautifully or as fully as they should be.

Decorations fall into five divisions: Those used on street and highway; on buildings; within buildings; on stage or platform; worn or carried by pageanters and audience.

Street Decorations.

The flag comes first of all. Every available flag in the city should be out, flying to the breeze, not hung from its end, nor upside down, nor hindside foremost, but properly placed on its flagstaff and raised to the

highest point. This makes a constant impression of blue and red and white on the spectators' eyes. Hence the colors that go with it need to be carefully selected. Blue and red are primary colors. Secondary colors may also be used, but the shades that lie in between the secondary colors and the primary, like peacock green, and apricot, and mauve are not effective.

An abundance of red and blue with a very little white, much red and white, or blue and white, make very safe color combinations. Pure yellow, green, and purple may be used sparingly.

Added to these are the flags of all nations. It is a pity that so beautiful a sight as a series of French, British, Belgian, Italian, and Japanese and Chinese flags was lost to us at the close of the Great War. There is left, however, Armistice Day on which to display them still.

The arch should be either an entrance, or designed to frame a vista. A series of arches may follow the entire length of Main Street until the outlying country is reached. They should not be less than two hundred feet apart, and if the expense is great, then limit the arches to the immediate locality of the pageant field. Height is the first element of beauty in street decorations. They should lift the gaze upward. Square pylons may be set around telephone poles or electric light poles, and bridged across at the top. They should be painted in a brilliant color, and stencilled designs running up to the top will add greatly to their beauty. They need not all be the same color. Some alternation or color successions often add to their gayety of effect.

Upright poles may be painted, wreathed, or hung with banners. The vertical effect must be emphasized. Height, and again height is what you want to stress, both for impressiveness and for the lift of the heart.

Streamers and banners should be long. If they are fastened to the base, they may reach from top to bottom. If they flutter, they must stop just short of the top of the heads of the passers-by. Size is what counts, length and breadth, properly proportioned. Ordinarily, for out of doors, six feet is the minimum width of an effective banner.

Two colors in a streamer are better than one. The obvious arrangement is the lateral division into two colors. Commonplace though it is, it is better than uncolored banners or streamers. One variation has the banners outlined in the other color broadly. Another is the checkered banner. Another has a stencilled or appliquéd pattern.

The state coat of arms, or the town or city seal should be repeated in every suitable place. Stencilled or painted on beaver board, or even heavy cardboard, it is placed six or eight or ten feet above the ground on poles, pylons, and street signs. It may be painted on banners, and give novelty to patriotic decorations that simple flags and banners cannot supply.

The coat of arms or the seal may be mounted on slender rods and placed in the ground, as markers to lead the way. A very beautiful way of displaying them is to mount them against a circle of beaver board, or a square or ellipse, as the shape of the seal requires, and append ribbon streamers which seem to tie the

seal to the encircling board and which flutter downward and outward in the breeze.

Laurel and evergreen wreaths and swags are beautiful, but with our constantly diminishing source of supply, and the enormous amount required out of doors, it is well to retain this form of decoration for indoors.

Smaller than the afore-mentioned but equally effective are the little wayside decorations. During one of the musical festivals of the MacDowell Colony, wooden boxes three and one-half feet high, and one and one-half feet square were roughly nailed together, painted snowy-white, filled with sand, and little pine trees mounted in them. On each side of the box, which, of course, took on the appearance of a marble pedestal, was stencilled in gold a laurel wreath, in the centre of which were the words *ARS MUSICA*. These were placed at intervals on the road leading to the pageant stage, and also in the heart of the town.

At Christmastide in many a suburban town now are outdoor Christmas trees lighted until Twelfth Night. Would that we also had a wayside "creche" occasionally, where we have our community Christmas Festivals, and that every fir tree in our parks and public gardens could flower in strange fantastic fruit.

Not exactly in the same category, but closely allied with street decorations, come the decorated vehicles, horses, and motors. A committee to encourage this additional festival material should be organized. In seacoast and river towns the boats should carry flags, banners, and seals, and the painted and colored sails of the smaller craft on blue waters will be delightful.



Scene from the Epilogue, "Freedom of Conscience" in the "Soul of Maryland" Tercentenary Pageant.
Baltimore City Stadium, 1933. Stage designed by Georges Rodzewitch. Author — Dr. Matthew
Page Andrews, Collaborator and Director — Percy Jewett Burrill.

Decorated Buildings, Within and Without.

The flag again, and after the flag the tri-colored bunting, come first. Admittedly, these are not novel, but they are more easily made available, so they must be used to the fullest extent. Flags should project from the houses along the street at a uniform height and uniform angle, either at right angles or at forty-five degrees. After them come the streamers, imitation tapestries, widths of colored cloth, brightly colored rugs, all hung from the windows. In England this has been done ever since the Lord Mayor's Pageant of the thirteenth century. Hoops wound with colored ribbon and with ribbon streamers may decorate every window sill. The Chinese lanterns, which were so popular twenty-five years ago, ought to have a revival of popularity, and be strung along the poles of every porch and veranda.

Swags of daisy chain and flower garlands, if freshly made, are charming. Flower pots, large enough to be effective at a distance, and numerous enough to establish the principle of repetition, filled with flowering plants, with tiny evergreens, or with bare shrubs cleverly dotted with artificial leaves and flowers, may be placed along walls, fences, porch, and veranda railings, and on window boxes. The weather considerations, and the perishable quality of the contents of the flower pots govern this usage, however.

Outdoors, just as with the street decorations, the principles of height and verticality must be kept in mind. Horizontal swags, and low placement of too much detail destroy the proportions of the building.

Lattice work already in place, or temporarily erected, may be twined with greenery, or with ribbons and greenery. Paper garlands, except in fair summer weather, where there is little dew to affect them, had best not be attempted out of doors.

Inside the building, however, decorations may be smaller, more dependence placed on greenery, and, comparatively speaking, the expense is far less. A chairman of a university committee once was asked to decorate a huge arena, seating thousands of people. One hundred dollars was provided for all costs of decoration. Knowing that even the cheapest cloth was out of the question, since even three or four hundred yards would go nowhere in so vast a space, so wide, so high, someone suggested *crêpe* paper, which had the additional value of coming in a great variety of hues and shades. Most of the money went for that. Every roll of paper was opened, and either end rolled tightly for a few inches upon dowels, or slender sticks, purchasable at hardware stores. Holding the stick with the paper rolled securely upon it, a person stood at either end of the roll of paper and pulled and stretched the paper out to its greatest length, so the number of yards was half as much again.

Then it was tacked and hung and used for panelling as fully as possible. Since the festival for which the building was engaged happened to be under the auspices of Boston University, each department, ten in number, had its own flag and colors. Long pennants in these colors were made of *crêpe* paper and hung from cross rods suspended from the end of the dowel sticks. Very,

very many of them, borne in with the processions, dotting the whole seating space of the arena, gave a delightful effect of brilliancy. School and university banners were loaned in great numbers and were also hung. Then opportunity arose for the entrance of a costumed group who were placed in tableaux at one end, the costumes being loaned for the occasion. The result was remarkable, considering the very low cost.

In the general planning of interior decoration, the first principle is to follow the architectural lines of the building, vertical, horizontal, or arching. Nor must a delicate line be heavily emphasized, or a heavy line insufficiently defined.

Square pillars may have their edges defined with vertical evergreen, or if they are cylindrical, the evergreen may be wound about them in spirals. If the pillars are slender columns, the wreath should be correspondingly slender. Arches may be outlined. Doorways may be arched with garden trellises completely covered with wreaths and flowers, but an arch is, within doors, always an entrance, and should be so treated.

In this country, ground pine is the best evergreen material, for holly is so commercialized, and being so ruthlessly eliminated, that too great use of it is hardly right. *Euonymus* exists only in private gardens, and the same is true of myrtle and ivy. Pine boughs are beautiful for massing but stiff and heavy for the making of wreaths and swags.

Little cedar twigs, fir, balsam, hemlock, and ground pine therefore remain for use during the winter, and flowers that do not fade easily, and oak and maple

leaves for spring, summer, and autumn. The best way of making garlands is to use strong rope for the foundation, and lay the twigs or flowers along the rope at an angle of forty-five degrees, binding them on with tape and cord. The swag may hang in festoons, exactly measured off, and these may be varied by double festoons, which intersect exactly, and by circular wreaths suspended by a ribbon from every place where the swag is looped up. The length of the arc which the swag describes may be varied in different parts of the building, but the important thing to remember is let the festoon drop into a full curve or swing, not a scanty one.

Chandeliers may be wholly wreathed in evergreen, even up to the very bulb whence the light emerges. Rows of electric candles can be set above evergreen swags, and the lights wreathed, like the chandelier lights. Both devices suggest Christmas trees, especially if the evergreen is touched with tinsel, or velvety poinsettias, or other flowers.

Shields and seals are used within a building, just as they are in street decorations. The coats of arms of all the families represented in the pageant history may be illuminated and hang at intervals on arch or balcony or pillar.

Stage and Platform Decorations.

Many of these belong also to the building decorations. Little trees make charming backgrounds. These little trees may be tallest in the centre and smallest at either end, describing a downward curve. They may

be tallest at either end, and describe an upward curve, in which case the background disk needs to be decorated with a raised throne, a Christmas Star, a miraculous moon, a dream boat painted on a back drop, or an oriental city's sky line.

Again forestry and shorn hillsides limit us. One producer of religious pageants wanted a background that gave an illusion of depth, and procured quantities of young birch bushes, not large enough to be called trees, and growing in the pasture so thickly that they would have had to be thinned out anyway. These were dipped in silver aluminum paint and placed against a sky blue background. The result was exquisite. They might have been gilded against a violet background. Or, like young almond trees, they need not have been painted at all, but the boughs dotted with almond flowers made out of tissue paper. Where the equipment is not moved nor carried, and the rustle of the paper cannot be heard, its use is to be recommended. At Christmas, such a single tree could be used for the miraculous blossoming of the Glastonbury thorn.

Another interesting stage decoration was used at The Pageant of the Year given at the Brookline High School. Here, on a slight elevation, stood twelve girls, each carrying a tall wand at the top of which was a disk which bore one of the signs of the zodiac, both a symbol and a decoration.

The draping of the back of the stage offers further variations. The curtain that hangs from a metal rod in even folds is the ordinary background. Instead of being hung, it may be gathered into folds and tacked

at regular intervals. It may be suspended from points at regular intervals, giving a slightly festooned drape. It may be festooned at either end of the stage, and drawn back with cord and tassels. The drapery may be much longer at either end, and drawn out so as to lengthen the apparent height of the stage. A festoon drape is one in which the material is gathered up at regular intervals, so that a triangular piece of cloth is left above the place tacked. This is formed into a rosette and tacked lightly into place. The main portion of the curtain hangs in thick folds just below the rosette, and the remainder drapes in graceful curves between the intervals. Ribbons or streamers may hang from the rosettes.

What is known among window decorators as a combination festoon drape makes an excellent pageant background for dais or throne. Here there is first a background drapery. It comes to a high point above the throne. Then, curving downward and outward, it is caught up again on either side, half as high as the central point. From these two points the drapery spreads outward and downward until it lies upon the platform. Over this is a thinner drapery, shorter, and of a different color, but hung exactly the same and in the same places. In the centre, being shorter, it opens to reveal the curtains underneath. It may further be outlined by draping a thick ribbon or a band of velvet from the top to the two sides, following the outline of the upper part of the drapery, and on either side falling to the floor. The draping should be sufficiently high and wide to be effective as a background.

Banners.

Of all the paraphernalia of pageantry, none, to the writer's mind, equals the use of banners, in street, from housetop and window, in hall and theatre, and borne aloft by pageanters. Both in history and in religion banners have ever been a symbol of conquest and victory. They may be made of bunting, unbleached cotton, burlap, denim, percale, canton flannel, longcloth, silk, or velvet. Even canvas banners are effective. They may be long streamers of silk or damask hanging down the walls and columns of a church. They may be mat-shaped or great square hangings of solid colors. They may be painted, appliquéd, or stencilled.

If they are painted, a light coat of sizing should be first applied to keep the liquid paint from running through the fibres of the cloth. The banner should be cut its desired size and shape and then tacked upon a work table flat. Then the pattern is drawn or traced or transferred to the cloth, and painted in colors. If the material is thin, the banner should be lined or backed with a heavier material, while binding the outline of the banner in gold or silver braid gives it a finishing touch.

If the design is stencilled on, the same coat of sizing should be laid on first. To appliquéd a design on a banner, the first essential is a simple design. This is traced and cut and ready. Then the banner is tacked down as before. A paste is made of one third of a cup of flour, a heaping teaspoonful of powdered resin, and a cup of water. The flour and water are smoothly mixed and put on to boil. When the mixture has reached the boil-

ing point, the resin is added, and the compound cooked for five minutes. Then with a brush cover the back of the design completely with the paste, lay it quickly on the banner, and smooth down with a clean cloth so that there are no wrinkles. If the appliqué is not velvet, put a weight upon it until it is dry. Bookbinder's paste will do, and so will the paste which photographers use for mounting. Neither of these, however, is quite as adequate as the home-cooked flour and resin compound.

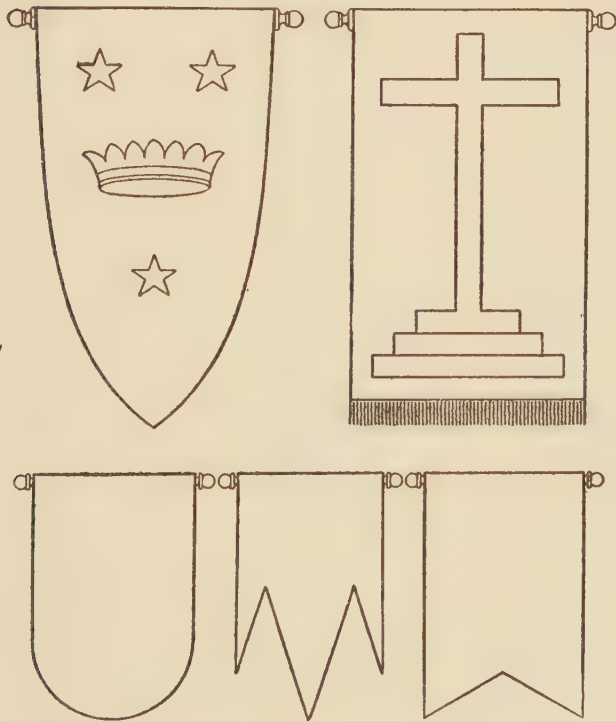
Banners may be simply long streamers. They may be hung flag-wise from a staff. In ecclesiastical pageantry the staff is often surmounted by a cross. They are most effective when hung from a cross-piece at the tip of a dowel, and they should be so proportioned, or the staff made sufficiently long, that the banner either is above the head of the person who carries it, or else it is secured at the base, so that it does not hide the face of the standard-bearer.

In ecclesiastical drama the banner is almost essential. Legend declares that Christ bore a banner with the resurrection cross upon it when He rose Easter morning from the tomb. St. George bore a banner with the cross upon it when he went to overcome the pagans. The symbolic figure of the Church carries a banner suspended from a standard surmounted by the Maltese Cross. Each of the twelve tribes of Judah had its own banner. Much symbolic ecclesiastical decoration adorns all churchly banners.

Some of the typical banner and shield designs are given in the following pages.

Decorative Costumes Worn by Pageanters.

Beside the actual pageant costumes, there are other costumed persons. The trumpeter, from whose trumpet is suspended a decorated banner, the herald in tabard

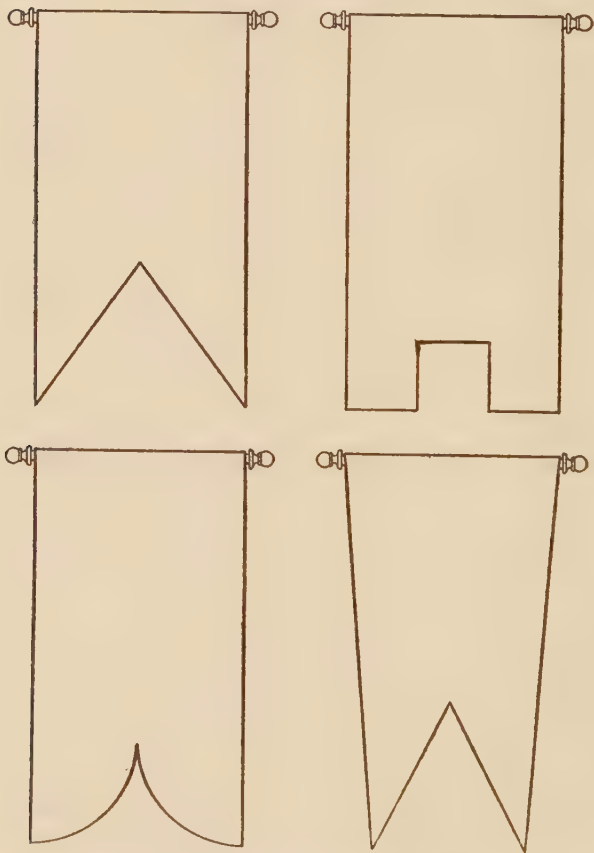
Ecclesiastical Banners

clad, the jester, the swordbearer, and the choristers may all be accessory figures who adorn the grounds or the main streets, or the galleries.

The choristers may be surplised for ecclesiastical

pageants, the men bareheaded but the women wearing either birettas or draped head-dresses. Black robes with velvet or rose-colored or green stoles may be worn,

Secular Banners

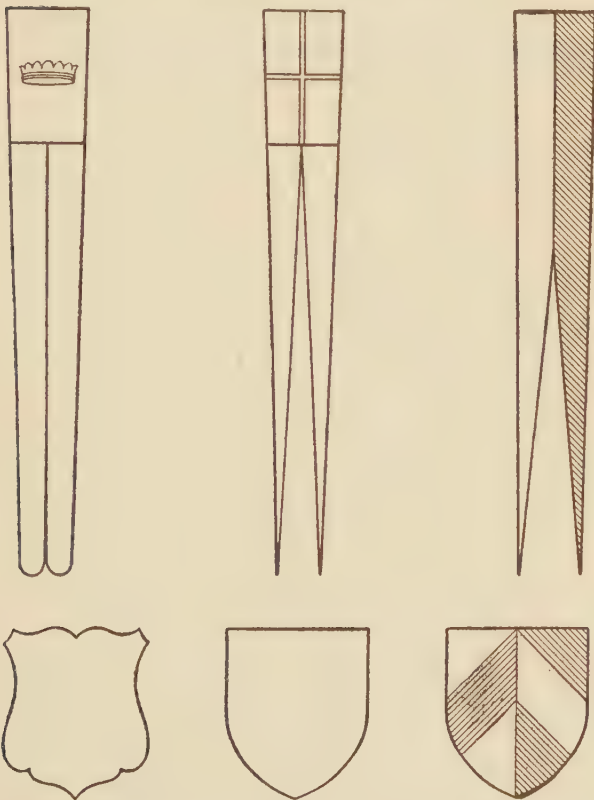


also. Choristers with no ecclesiastical significance may be dressed as Pilgrim women as in Professor Baker's

The Pilgrim Spirit, or they may be dressed in full flowing robes.

If the pageant is a small one, the most desirable thing of all is to induce the spectators to come in costume,

Pennants and Shields



preferably the costume of one of the periods represented in the pageant. Then the pageant has full festival

values. This has been done successfully, by putting on every poster and announcement the words, "Come in costume. See Randolph, our official costumer, and secure a discount." Colleges and schools may permit full academic costume to be included as costumes.

By these details, flags, banners, wreaths, decorations, and costumes is the enthusiasm aroused that culminates in community spirit and flowers in civic endeavor.

XV

SYMBOLISM

SYMBOLISM can never make a pageant. It may decorate it, elevate it, and lift it into the realms of color, imagery, and imagination. It may help to give the pageant form, but it is not sufficient for the foundation theme. That theme, if it be figurative, must take the form of allegory.

Besides, while much symbolism is familiar and connotative, much is unfamiliar. If the knowledge of the symbol is essential to the understanding of either interlude or allegory, the symbol must have a clear significance for the audience. But, as in stained glass windows, symbols may be used decoratively. Then at least they have the same value that patterns and borders and backgrounds have,—that of providing form and color to delight the eye.

The discriminating use of symbols also educates a public, and their wider use will do much to add to a community's poetic sense. Even a vague idea of their meaning carries something with it, and many of the life symbols are so allied with popular superstitions that their use always awakens interest.

Familiar symbols are the signs of the zodiac, the cross, the swastika, also called the fylfot, the dove, the crescent moon, the horseshoe, and the four-leafed clover.

American Indian lore is full of them, most picturesque and striking. No Egyptian picture can be read, nor Chinese, nor Japanese without a knowledge of hidden meanings in bird and tree and beast.

Non-Ecclesiastical Symbols.

The triangle symbolizes the threefold nature of the universe, the divine, the human and the natural world. The mystics held it to be the sign of light, life, and love. The square is earth itself, or earth and life, while surrounded by a circle it means the eternity of life. A circle surrounding a triangle means perfection and eternity. An anchor is hope. An erect and blazing torch is emblematic of life. When the torch is flameless and inverted, it means death. The laurel is the sign of victory; the olive branch of peace. Cut flowers are for death,—Ophelia carried them just before she went out to drown herself. The sunflower is not only the emblem of the sun, but of the source of light itself. The violet stands for humility, the water lily for charity, the poppy sloth or sleep, but the scarlet poppy of to-day stands only for Flanders Field and the memory of the Great War. The iris signifies royalty. The acanthus tree is the tree of life, and beautifully used in one of the Abbey paintings of the Holy Grail.

A lighthouse, or pharos, means a peaceful harbor. The phoenix means eternity, the cock stands for vigilance and for France, and the owl, mourning and desolation. The dove was used beautifully by Percy Mackaye in the St. Louis Masque. As the souls of the poor in spirit, with their wailing dirge, passed in

their dun-colored garments down and out of sight, each loosed a white dove, which soared upwards, as a symbol of the spirit loosed from the body. Still another dramatic use of the dove occurred in the Quebec Pageant. After Wolfe's surrender to Montcalm, there emerged clusters of white doves, emblems of peace. They were released, but uncertain of their freedom, hesitated, then soared overhead, as if cementing the unity of the two armies below. With the laying of wreaths on the monument "to the honor of Wolfe" by one of Montcalm's men, and "to the honor of Montcalm" by one of Wolfe's men, the pageant came to a close.

The lamp is knowledge; the open book is wisdom; the hour glass is time, and the scythe is death. The crown as well as the laurel wreath signifies reward, and the crown, of course, stands for royalty. So also does the sceptre. The sword is the symbol of authority and power. Four swords are used at the coronation of a British sovereign: The sword of state, which is two-handed and decorated with a portcullis, a harp, a rose, and a thistle; the curtana or pointless sword of mercy; the sword of spiritual justice; the sword of justice of the temporality. The wand of office stretches in an unbroken line from the Pharaohs to the present-day baton of the field marshal. The fasces was carried by the Roman lictors, the caduceus by Mercury, the trident by Neptune, the thunderbolt by Jove, and gorgeous fans by the Pharaohs.

The skeleton means death, but the veiled angel is a more beautiful modern substitution, or the reaper with his swinging scythe, or the broken column and the urn.

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The skull and crossbones seem to be limited to piracy and pharmacy as a sign of death-dealing danger.

Numbers come in for their attributes also. There are three graces, three furies, three fates, and three heads to Cerberus. The number of the muses is three times three. This is a number by which witches work their spells. Seven is the number of perfection. There are seven wonders of the world, seven champions of Christendom, and the limit of endurance of wrong is sometimes spoken of as seven times seven. The seventh son of a seventh son has supernatural powers or extraordinary luck.

Light is one of the most beautiful symbols which pageantry can use. No one can mistake its meaning. The nimbus about the head is not limited to sacred art; it belongs to allegorical and mythological characters also, and is found in works of art which date long before the Christian era. Some authorities say that a six-sided nimbus belongs to allegorical figures, such as Faith, Hope, Justice, and Fortitude. Diamond-shaped and square nimbi are also found. Apollo and Juno both are portrayed with a rayed nimbus, but Mercury, Circe, Medea, and some portrayals of Apollo have the orthodox circular nimbus. When the nimbus is rayed, seven spikes are the classic example. Nimbi are octagonal, lozenge-shaped, and rayed like the arms of the cross. The square nimbus is for persons still living.

When the glory surrounds the entire figure, it is known as the aureole. This symbol is based on a tradition that a certain faint light radiates from every living man, and though it is invisible to the unenlightened,

it may be seen by the illumine. When the character is a splendid one, the light becomes visible to all men, since it possesses greater power.

The only way to use the aureole in pageantry is to place fixed characters against a properly designed gold background, and flood them with light. Nimbi may be made of pasteboard over which is pasted gold paper, or what is easier, pasteboard may be painted with gold aluminum paint. Sometimes they are covered with metal cloth, or gold or silver tissue, any of which may be purchased at a costumer's. The nimbus may be frosted with "flitters," as the iridescent flaky powder is called. Even so simple a device as frosting it with epsom salts has been used. Most beautiful nimbi have been made of gilded pasteboard, on which has been drawn a faint design. The pasteboard is then given a coat of shellac, and the design picked out with spangles, bits of colored glass, and stage jewels. The nimbus is kept on the head by running through the back, a little lower than the centre, an elastic band, the size of the wearer's head. This is hidden as much as possible by the hair. If it is visible where it crosses the brow, it should be covered with flesh-colored satin to match the skin of the wearer.

Ecclesiastical Symbolism.

Many of the secular symbols have sacred significance. The triangle becomes the sign of the Trinity, and three interlaced circles, called the triquetra, are also the sign of the Trinity. The triangle surrounded by a circle means the Trinity, eternity, and perfection. The six-

pointed star stands for the creation, and the starry host is the emblem of the universe. The Star of Bethlehem is usually shown as having five sides. It is more beautifully portrayed by the Angel in the Burne-Jones picture of the Magi, for the star which she carries is only shown as a veiled light. The lamb is Christ, the vine is also, and so is the rock; the latter in addition typifies the protection of God. The ship is the church of Christ. The church is also represented as a flock of sheep, or as a woman, wearing a crown, holding in one hand a chalice, the pledge of communion with her Lord, and in the other the cross, the symbol of her faith and power. The dove symbolizes the Holy Ghost and also peace in Christ. The descending dove is Pentecostal in its significance; ascending, it stands for the resurrection; returning, it means peace and prosperity. The lamp betokens the illumination of the Holy Spirit, and the open book is carried by saints and evangelists, whose writings have built up and defended the faith.

Of the flowers and plants, thorns and thorn branches mean grief and tribulation. The palm is victory over death. Two palms crosswise mean a martyr. A pilgrim who had overcome difficulties and encountered possible death on the way home from a journey to the holy sepulchre was permitted to take the name of palmer because he brought home his staff entwined with palms. Occasionally the palm is held by Gabriel when he announces to Mary the Saviour's approaching birth, though usually he holds a white lily. The lily is also the symbol of resurrection, and three Easter lilies, each having three blossoms, one at the top, and one at either

side, represent the three crosses on Calvary. The centre lily should be the tallest, the other two shorter and of an equal height. The iris, being a form of the lily, is used in the crown worn by Mary.

Mary's other flower is the rose, which is symbolic of the Christ, especially the infant Christ. She is often painted with a rose on her breast. Roses are said to strew the floor of heaven. A red rose is symbolic of passion. A beautiful Christmas pageant given in California had Mary wear a red rose, which at the appointed time became miraculously glowing with light.

The olive branch means peace and good-will, and the olive and the palm together mean the peace bringer and victory over Satan. The acanthus tree is the tree of paradise, the tree of life, and the tree of Jesse. The vine with purple grapes symbolizes the line of David.

The emblems of the Passion are many. Most of them are instantly recognizable, and a processional of angels bearing them, either on velvet cushions or in the hand, is frequently seen in Easter pageants, and is usually very impressive. The emblems are: The chalice, the crown of thorns, the nails, the seamless coat, the hammer and pincers, the ladder, the spear, the sponge upon a stick, the sword of Peter, the boxes of ointment, the reed, the chains, the linen cloth, the rope of Judas, and the five wounds. The emblems of the resurrection are: The rising sun, the phoenix, the butterfly and chrysalis, and the words on a banner, "He is risen."

The resurrection banner of triumph over death is of pure white, very long in proportion to its width, having a red cross on it. It may be seen in Fra Angelico's

picture of Christ in glory surrounded by saints and angels.

For triumph, the orb of sovereignty is used, and it should be borne in the left hand. Giotto has it held by God. Fra Angelico uses it in the Adoration of the Magi. A crystal gazing globe can sometimes be used, though it is apt not to be large enough to be effective. A clear glass globe six or seven inches in diameter, such as is used for electric fixtures, may be placed on a purple velvet cushion, so its opening is completely disguised, and it has every appearance of a perfect orb if seen from a distance.

The cross has many forms. The Greek cross has arms of equal length crossing at right angles. The patriarchal cross has two cross pieces, the shorter one above the longer cross piece. The Maltese cross has eight points, each one of which stands for one of the beatitudes. The cross of Calvary is mounted on three tiers; the lowest and broadest stands for charity, the second, being shorter, stands for hope, and the third tier, on which the cross is placed, stands for faith. A crozier is a crucifix borne on a long staff before the higher ecclesiastics. The pope has borne before him the triple cross, cardinals have the double cross, and bishops the single. In the old mystery plays, the cross, borne down the church aisle on Easter morning and placed in the tomb, was supposed to represent the body of Christ.

The threefold meaning of the gifts brought by the Magi is well known. Frankincense was the sign of the Christ Child's later priesthood, gold of his royalty, and myrrh of his early death. Also, the three kings came

in worldly pomp and splendor, and shed their grandeur with their gifts, and left, no longer kings, but sages.

The crown is the development of the wreath of triumph. The Virgin is depicted as crowned with twelve stars and clothed with the sun and the moon, because she is the mother of the bright and morning star. The nimbi and aureoles belong even more to ecclesiastical symbolism than to allegory and myth. For the prophets, the nimbi are six-sided. For other characters they are disks, circles, triangular, cruciform, and octagonal. The nimbus worn by Moses has horns.

The Ecclesiastical Hierarchy.

The Counsellors of God are Seraphim. They are glowing and burning and represent the absolute quality of love. Next come the Cherubim who are winged and signify the immediate presence of God. Then in order come the "Thrones," personified by angels carrying thrones or towers. The Governors who hold dominion are also angels, but they carry either the orb of sovereignty or the cross. The Virtues are female angels in complete armor, with pennons and battleaxes. The Powers are angels carrying wands. The Messengers are three in kind: The Principalities, or Angels each carrying a lily; the Archangels; and the Angels.

There are many other angels named, each having a symbol of his own. The fallen angels have wings like bats. In fact, the celestial city has been, by means of symbol and allegory, peopled in great detail. Every apostle, saint, and martyr has his symbol. Every saint's day and holy day is also marked. The subject

is endless, but of great value to any person working in pageantry. The architectural detail of church and cathedral is rich in it, and has the color, the line, and proportion that a reference book may lack.

Methods of Using Symbolism.

Many of the preceding details are part of the costumes of the pageant characters. The color symbolism in a preceding chapter is used both in the costumes and setting. Other symbols are carried in the hand, or borne before the actor by an angel or an acolyte. Some of them may be part of the stage decoration, or the hall decoration. Many of them may be stencilled on banners and carried aloft. Symbolic numbers may be used for the number of persons in a tableau or frieze movement. As in expressionistic plays, certain words may be given to three, and then to nine persons. The pitch may be struck, and the significant words rise on a single voice, taken up by three, and nine, and thrice nine with mathematical precision, in *crescendo*, and then dying away in the same ratio.

The theme of the pageant may be presented not by one person but by a mass, proportionately numbered, and carrying banners all alike. They may move in platoons, and chant in unison. Or, in single file, they may say in matched lines, like the *stichomythia* of the Greek drama, the antiphons of the play.

Used with due proportion and care, this meaningful fancy of color, number, garment, and device may make the persons of the play seem from a distance like Shel-

ley's passion-winged ministers of thought, his "quick dreams,"

“Desires and Adorations,
Winged Persuasions and veiled Destinies,
Splendors and Glooms and glimmering Incarnations
Of Hopes and Fears and Twilight Fantasies.”

XVI

THE USES OF PAGEANTRY

LIKE other arts, pageantry is more than an end; it is also a means. It has distinctive values, civic, social, educational, spiritual, and propagandic. In addition, there are by-products, sometimes remarkable, sometimes quaint and touching, and often unexpected.

Its civic values are many. It is commemorative of great days and personages. It cannot escape the delineation of occasions when men faced an issue clearly, made a decision, and stood by it at the risk of their lives. Its text is the presentation of American ideals. It promotes patriotism. As Americanization work, it is almost the only civic movement which brings all classes, races, creeds, districts, and political groups into a working unit where all may be equally represented. It teaches our late-comers the story of the nation in an imaginative manner, and when they act our forefathers and speak their very words, they become part-owners in our traditions. And what is equally essential, they reveal themselves to us, and if the pageant is honestly written, it will provide them with opportunities of giving us in return their traditions. If we can all come nearer to a mutual understanding, we shall go far toward unifying the disintegrate citizenry that makes up the American people.

Except politically, there is little opportunity in our

country to organize large groups of people into movements which require discipline, organization, and co-operation. Such groups are needed not only for pageantry but for national progress and the establishing of national ideals. When we once gain such a common mustering power, committed to nothing except an ideal, and free from all prejudices, we shall gain a valuable national asset.

The deeper meanings of Armistice Day and Fourth of July and Flag Day can be brought forth. The imagination can be stirred in those apathetic immigrants who have not found the gilded prosperity they came for. Beginning with their children, they can be made to feel that America is a country to be loved, and cherished and defended, and that it has liberty, even though liberty does not appear in the guise which they expected.

The social values of pageantry enrich not only the individual but the community. It is to be hoped that ultimately these values will grow sufficiently altruistic to bring nation unto nation, and foster international brotherhood. The representations of American cities in the English pageants touched every spectator from the United States who saw them. In St. Louis, cities from all over the country sent delegates who appeared in the actual production. A community has a new lease of life; new city charters, new playgrounds, and memorial buildings spring up in the wake of pageantry. Democracy actually exists, not a figurehead. In Louis N. Parker's pageants "every person from peer to day laborer and even tramp played together on a footing

of absolute equality." Old men tottered out from almshouses to take their parts. Such an experience on the part of a town is definitely creative of the spiritual health of the community.

Those pageant masters who have gone forth to bring the play spirit to a town can tell unnumbered instances of the ending of feuds, the diminishing of prejudice, and most touching of all, the joy or healing brought to the individual. The lonely and self-centred are brought out of their shells; the egotistic and over-confident forget themselves in team-work; the young find latent and undreamed of potentialities in themselves which lead sometimes to their life-work. The curious craving of the individual to have his personality recognized is wholesomely satisfied. In the schools, churches, and settlements, every teacher knows how the timid child takes courage, the forthputting one forgets his assurance, and the recalcitrant one drops into line when the pageant master waves his wand.

The pageant is one of the best forms of propaganda. Many persons learn the text; many more see it, and being both imaginative and dramatic, it is highly persuasive. The *Red Cross Masque* by Percy Mackaye, the *Pageant of the League of Free Nations*, of *Darkness and Light*, of *Adana*, all were written to make an appeal and all successfully promoted a cause. The looseness of form and the elasticity of the episodes permit widely varied lessons to be taught. Practically any movement which can be made the theme of an address can be put in pageant form and stir a multitude to a deeper feeling and a more lasting remembrance. Public

sentiment can be created for world peace, for law enforcement, for charitable enterprise.

Educationally, the pageant does much. Collegiate pageantry preserves myths, traditions, customs, and observances more beautifully than any other kind. History is more than merely brought to mind; it lives again. Scholarly research by Professor Baker in the writing of *The Pilgrim Spirit* resulted in the discovery of much material which altered old traditions and established new truths. This enrichment of historical data was as important as the pageant itself. Louis N. Parker searched old books and records; he brought ancient songs to light and had them sung precisely as they were. For eighteen months his committees would be getting ready costumes, weapons, armor, trappings of every sort, old vehicles, and strange and antique water craft. Then the aggregate would be put on exhibition for weeks preceding the pageant.

In religious pageantry there are the lessons taught of spiritual regeneration at Easter, of giving at Christmas, of spreading the word at Epiphany and Whitsuntide. There are dramatic services and beautiful alliances with ritual and liturgy. No other form of pageantry permits so rich and varied a use of musical settings. The same socialization that marks the community movement is found in the church group. Empty or half-filled churches are crowded when the pageants occur.

The by-products are little and great. Many are unseen; some cannot be estimated; others stand forth clearly. There is the raising of money. The Morgan Memorial of Boston gave fourteen productions of a

pageant written to display the work of that great institution. In the drive which immediately followed, over two hundred thousand dollars was raised in a very few weeks. A Boston hospital had a simple little pageant written and given in various churches on Sunday evenings. An appeal for money was made from the platform at the close of each performance and in one tiny suburban church seven hundred dollars was subscribed in less than ten minutes.

Permanent stages are built, and coöperation, local pride, and progress are found in a town where democratic festivals are recurrent. Beautiful lagoons enrich the landscape. Unsightly vacant lands are cleared. Bandstands are no longer clumsy wooden structures but pillared temples of music. These are the visible results. But the invisible and imponderable ones are greater. There is healthy activity among the youth where formerly there was restlessness. Minds once closed are more open. Nobler appeals touch the heart. The community spirit, her wings folded, has come to dwell unseen.

XVII

PAGEANTRY AS A PROFESSION

THERE are two types of pageant masters; those who make pageantry their life-work, and those with whom it is an avocation. The first are comparatively few in number. Not always are there pageants enough to keep several producers busy, and the productions are apt to come only during the summer months and leave much time in the winter unoccupied. In this case the pageant master takes up play coaching. A professional pageant director cannot afford to take on small pageants, nor those poorly written, so while the directing is fairly well paid, the positions are uncertain and sometimes unsatisfactory. One of the most distinguished workers in the field is a ballet mistress of a very high order. Another does lecture work and a little teaching. In England the celebrated pageant masters have also been playwrights or theatrical producers.

Those with whom pageantry is an avocation are writers, teachers, college professors, settlement house or community service directors, and directors of religious education in the churches. The pageantry is part of their regular work, for which they are paid. Their ability to direct plays and pageants is one of the reasons for which they are employed. They are fortunate in this respect; they can build up a producing staff of assistants, a workshop, and a tradition for work of individual quality.

The education of a pageant master is often a hit or miss affair. He does the producing in the beginning because no one else will shoulder so exhausting a piece of work. He gets interested and keeps at it, and soon begins to regret that he is not professionally trained. Lately, however, a number of colleges and physical training schools and normal schools have been adopting courses in either play production, or pageantry, or both. Play production is a good basis, but nothing but experience and experimentation will give the pageant master the accurate sense which he needs for mass movement on a large scale and the adaptation of all outdoors to a limited background. This is the one thing which cannot be taught by theory; in fact theory is very little help. But he can study voice production, acting, pantomime, dramatic technique, music, dancing, painting and design to use with costume, setting, and properties. There are a number of excellent reference books to consult for pageant organization, though when the producer comes actually to organize a large production, he will find unforeseen difficulties that the best of chapters has omitted to mention. Such a course of studies as those just mentioned presupposes a pageant master of equal facility in all the seven arts. Such sevenfold geniuses are rare. Therefore the candidate would do well to consider in which line he can attain the greatest competence, and concentrate on that.

If the directing and coaching attract him most, then he studies voice production, acting, and pantomime. He learns enough about the others to be able to choose his assistants wisely, and to coach them in regard to

the pageant's especial needs. He should know enough about dramatic technique to choose wisely a text already written. Organization can be learned by anyone who is patient and will take time by the forelock.

There will always be charming little pageants, more masque and allegory really than pageants. There will be tableaux and pantomimes woven on a slender thread, such as art schools present. There will be little festivals for school children, simple and commonplace but freshly and quaintly done. One person can often devise, superintend every detail, and present these adequately. It is in larger, more original work that the professional responsibilities should be distributed.

Rarely is there found a pageant master who can write a dramatic text and produce it competently. If there be such, it is possible that he would do much more distinctive work, if he limited himself to one or the other. Sympathetic collaborative work, which includes a producer, a writer, and three directors, one for dancing, one for music, one for the designing of costumes and setting, ought to secure the finest results. Even small productions can be so allotted.

The pageant master's equipment accumulates slowly. He acquires a library of books relating to his subject. He subscribes to the leading magazines on the drama. He keeps catalogues of all publishers dealing in plays, and a card catalogue of pageant texts, which he will find more numerous than he dreamed. He files away all the advertising matter of manufacturers of stage lighting equipment and scenery. Added to this are the catalogues of the big mail order houses. If he works in

a rural district, he shops by means of them. If he is in a city, they help him in making out his budget.

He collects pictures, both the inexpensive prints and the newspaper and magazine pictures of pageant groups and pageant characters. This collection grows to include pictures to be used in designing properties and costumes. When the producer comes to design his grouping arrangements, he finds many designs and placings to copy, or to adapt. Better than everything else are the modern illustrations of expressionistic productions. Reinhardt is a great genius in handling masses of human beings. Every new book on stagecraft is full of inspiration for the pageant master. There are very imaginative designs by Robert Edmond Jones of massing figures for a community pageant. Much of the newest German drama is essentially pageantic, trying, as it does, to substitute the feeling of the mass for the feeling of the individual.

The pageant master fills scrapbook after scrapbook with clippings descriptive of pageants, costumes, and historic details. Such books are more stimulating than any textbook ever written, for where his predecessor leaves off, he begins. Whenever his invention flags, and his producing methods grow commonplace, he takes up his scrapbook and begins to read,—not to copy, but to get his imagination back to work again.

If he works in one place, such as his own school, he equips a pageant workshop. If he is employed and goes to different places each time, he should ask to have one provided,—a large one. A barn, a basement, or a dismantled factory building or machine shop are none

too large. If possible, the whole building may be used and divided up into a big rehearsal room, a costume room, and one for making scenery and properties. He may even have his administrative offices here, though he lays himself open to frequent interruption.

In one room are work-benches, carpenter's tools, paint pots and brushes, a manual training outfit, and storage space. In another are sewing machine, long tables for cutting and drafting, at least two tubs with running water for dyeing, at least two gas plates for boiling the dye, clothes-line strung up for hanging wet goods temporarily, ironing boards and electric irons, and one table specially reserved for stencilling and batik. There should also be one or two dressmaker's forms, and gas-pipe racks with hangers for storing the finished costumes.

This equipment will grow by accretion, just as the library and catalogues and clipping books grow. Let nothing be wasted, not even a paper of pins, for though the cost may not be great, the time wasted in replacing many small articles is great. If your equipment is evidently cherished, more voluntary contributions will be given.

The best way to enter the field professionally is to adopt pageantry as an avocation, and begin by doing gratuitous work. If you are a trained producer, your school will assign you to a position. If you are training yourself, take one course after another at summer school, or Community Service, or university extension work. You will be kept busy, just as soon as your fellow men find out that you will work for nothing.

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When you have gained a little self-confidence, the time has come to ask to be paid. One way is to begin by asking from five to ten dollars an evening for every rehearsal. Then you put on a production for a fixed sum. As your skill increases, you may begin to ask more. Competent pageant masters receive from \$500 to \$10,000 for writing and producing a pageant. Such work should completely occupy the producer's time from two months to two years.

Ordinarily the pageant master does not have to go out and look for work; it comes to him. A pageant is a well-advertised undertaking and the producer comes in for his share of the publicity. Certain lecture and lyceum bureaus will register producers and provide them with work occasionally, but usually the community or organization makes the contact. It is well, when a town is cautious and wavering, and asks a good many interviews, addresses, and general information on the subject, to refuse to give too much gratuitous instruction. Too many times the pageant master thoroughly educates a town committee, and launches the movement for them, only to find that they have concluded to employ someone else. Certain producers have adopted the practice of asking a fee for talking to a good-sized assembly, this fee to be deducted from his payment in case the town employs him. When he is finally engaged, it is equitable for him to agree to have the text prepared on a certain date, the organization concluded at a later date, the time set for the rehearsals to begin, and for the pageant master to be in residence in the community. He should receive half his payment the

day on which the pageant text is accepted, and half at the close of the first performance. All his expenses should be paid, too.

When the production is over and the last detail tended to, and the pageant master leaves the people who have worked shoulder to shoulder with him, so warm and human and friendly will the whole affair seem to him, so rich in feeling, that he would not exchange his pageantic art for any other form of craftsmanship.

THE END

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